

THE SAN FRANCISCO BAY GUARDIAN

APRIL 24, 1991 / VOL. 25 / NO. 29

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A Bay Guardian policy analysis

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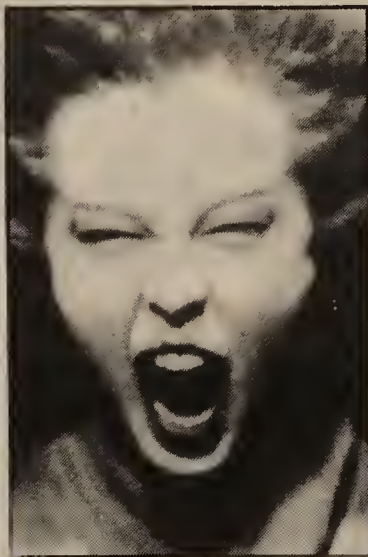
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IN THIS ISSUE

Budget atrocities

LIKE THE Pentagon, we get tired of the body counts — every spring's flood of anguished reports about the destruction of desperately needed public services in San Francisco and throughout the state.

It's not that these stories aren't important. In every round of budget-cutting, our phones ring off the hook with desperate calls from programs in jeopardy. Many of these perform absolutely crucial services. Without them, more sick people will go without medical care, more children will be left alone after school without constructive activities or contact with a sympathetic adult, more pregnant women will be unable to get prenatal care and adequate nutrition, more pregnant girls will drop out of high school, more mental patients will be left homeless, more teenagers will self-destruct for the lack of a job or job-training, more children will fail in school because their teachers had too many students to pay attention to their problems.

Meanwhile, for all of us, the natural and social environment continues to deteriorate, and somehow — in the richest state in the country — there's never enough money to improve public transportation, clean up toxic sites, or build affordable housing.

All those problems still fill us with a sense of urgency and rage. That's why the annual sight of advocates battling for dwindling public resources is so intolerable.

So this year we want to concentrate on the other side of the balance sheet: Where's the money? Why is it that our public finances are in such crisis they can't meet basic public needs? And what should be done to bring in enough resources to put state and local finances back on solid ground?

With this issue we are beginning a series of reports about various aspects of the city and state budget crises. On page 12, Tim Redmond reports on how city budget issues look from inside the Mayor's Budget Priorities Task Force. And on page 17, I report on what Sacramento is doing about the open secret that underlies the state budget crisis: a 15-year process of dismantling public finance, mainly through tax breaks for the wealthy. On the editorial page, we point the direction to a solution.

In the next few issues we will continue reports on the budget crunch, the evolution of budget politics, and the best of the proposals for rebuilding a healthy public sector in one of the world's wealthiest and most productive private economies.

— Jean Tepperman

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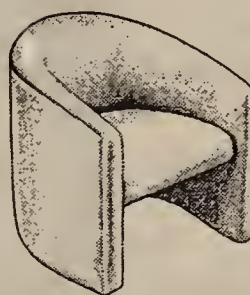
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EDITORIALS

Budget crisis: The only solution

WITH THIS YEAR'S budget crises — city, state and national — the policies of Reaganomics and tax-cutting have blown up in our faces.

A new study by the state Tax Franchise Board shows that the wealthiest 1 percent of Californians watched their incomes grow by 76 percent from 1980 through 1988, while the middle class experienced a growth of only 4 percent. During approximately the same time period, according to the Western Center on Law and Poverty in Sacramento, the spending power of California welfare recipients dropped 30 percent. Numerous studies reach the same unavoidable conclusion: During the last decade, the rich got richer and the poor got poorer.

Government, one of whose central functions should be to protect the less powerful from brutalization by the strong, instead has acted like Robin Hood in reverse, handing huge tax breaks to the wealthiest, increasing taxes for most of us, and robbing us all of quality education, health care, and other state services we need for a healthy society.

These results have shown that the promises of the '80s were lies. Allowing the wealthy to amass great fortunes has not "trickled down" to prosperity for the rest of us. Cutting taxes has not improved our quality of life. In fact, as our public treasuries have been drained by tax breaks for the most privileged, it is increasingly clear that it is not just the least fortunate who depend on public services, but all of us.

No matter how much our personal spending power appears to increase, the quality of our lives suffers when the quality of air and water deteriorates, transportation gridlocks, education crumbles, the health-care system overloads, and home-

less and despairing citizens populate the streets.

That is exactly the case in California. As Jean Tepperman reports on page 17, \$30 billion is missing from the treasury as a result of the 1978 passage of Proposition 13 and the tax-cutting frenzy that followed. Much of the money has trickled into the pockets of the rich, through dozens of loopholes in the tax laws. Many taxes still in place, meanwhile, are "regressive" — they take more, proportionately, from the poor and middle class than from the wealthy.

And yet Gov. Pete Wilson's response to the current budget crisis offers us more of the same. He wants to make even more drastic cuts in public services. He blames the budget difficulties almost solely on the increasing numbers of people who require assistance from the state. He blames the victims.

The state's Democratic Party leadership is politely objecting to the most brutal of Wilson's proposed cuts, but has so far been afraid to stand up to the tax-cutting movement and the business lobbies with a strong call for increasing public revenues through progressive taxation — taxes that take the biggest share from those who can afford to pay.

This year's budget crisis should be resolved in a way that lays the groundwork for sound public finances in the future. A good start would be to adopt the California Tax Reform Association's proposals for closing tax loopholes and increasing tax rates on the state's wealthiest individuals and corporations.

For the future, we need an overall re-examination of the state's tax system: reform of Prop. 13 and the Gann limit, a progressive tax system, and stable sources of enough public revenue to rebuild a healthy California.

Closing corporate loopholes

WHEN PROP. 13 won voter approval in 1978, Quentin Kopp, now a state senator, was one of its biggest supporters. But Kopp says he never intended that the legislation would create a major tax break for large corporations. It has.

Prop. 13 allows counties to reassess property only when the property changes ownership. Publicly held corporations change ownership constantly, as shares are traded. The Securities and Exchange Commission recognizes that corporations and individuals can exert significant control over a corporation by controlling as little as 5 percent of the voting shares. But, in 1979, the Legislature defined a corporate change of ownership as one person or corporation acquiring more than 50 percent of another corporation in a single transaction — something that rarely happens. The result? Property owned by major businesses is almost never reassessed.

Kopp is attempting to correct this situation by introducing a bill, Senate Bill 82, that would allow reassessment whenever a cumulative total of more than 50 percent of a company's stock changes hands — even if it happens in hundreds of transactions over several months. Some of the more actively traded corporations could have their property reassessed annually.

No one knows exactly how much money this will net annually for school districts, cities, and counties — Kopp's office estimates an annual tax-roll increase of \$1 billion statewide — but there is no question its impact will be profound. In San Francisco, for example, Santa Fe Pacific Realty's recent decision to transfer Mission Bay

to a new corporate entity, Catellus, would have left no doubt about whether the city could reassess the grossly undervalued Mission Bay land.

SB 82 passed the Senate Revenue and Taxation Committee 5-1 on April 10 and is awaiting a April 29 hearing before the Senate Appropriations Committee. With school districts going bankrupt and the state cutting programs in the face of a projected \$13 billion deficit, SB 82 is one of the most important bills now before the Legislature. But according to Kopp's office, the city of San Francisco, which stands to gain millions of dollars from reassessments, is not on record as supporting the bill.

San Francisco should be supporting Kopp, but it isn't. It should be working with its most powerful representative, Assembly Speaker Willie Brown, to ensure SB 82's passage, but most of the corporations in San Francisco that stand to lose from SB 82 are Brown's private law clients. It could be working through its Sacramento lobbyist, Hellan Roth Dowden, but instead, as Peter Tira reports on page 9, she's wasting her time fighting Senate Bill 208, a Kopp bill that would open up the files of city attorneys. And she may be called on to fight a third Kopp bill, Senate Bill 63, which would open up mayoral task forces.

Rather than fighting for more money for local schools, libraries, and road repairs, the mayor, the city attorney — in fact, almost the entire San Francisco political establishment — is fighting to protect government secrecy. That's shameful.



LETTERS

The public is the client

I have introduced Senate Bill 208 to establish unequivocally that the client of an elected or appointed attorney is the public. This legislation prevents public attorneys from withholding information from the very public which elected them to office. Public attorneys are waging a significant effort to defeat the bill [see Bay Guardian, 4/17/91].

The California Public Records Act requires all state and local agencies to open their records to public inspection, with certain exceptions. One of those exceptions relates to the attorney-client privilege. Current law does not require a public attorney to open to inspection documents prepared in such office, irrespective of whether the documents were prepared for, or in, the course of litigation, real estate negotiation, or a personnel matter.

Last year I observed, in a Sacramento County Superior Court lawsuit, the astonishing contention of the Attorney General (John Van de Kamp) that legal memoranda prepared by deputies in his office are exempt from disclosure, because of the attorney-client-privilege. The contention was that the Attorney General was the "client," and the deputies who prepared the memoranda for the Attorney General constituted the "attorneys." Incredible!

The people of the state of California are the "client," and the Attorney General is their lawyer, just as the people of a city constitute the client and a city attorney is their attorney. *Because the public is the client*, an elected or appointed public attorney should not possess absolute use of the attorney-client privilege.

SB 208 provides an opportunity for the public to challenge an elected public attorney to disclose documents, pursuant to the California Public Records Act. By providing access to records, public awareness of governmental decision-making is improved. It is preposterous for an elected or public attorney to claim he or she is the "client," and the people who elect him or her are not, or to contend that some employee is his or her "attorney."

The California Newspaper Publishers Association, the Society of Professional Journalists, and the First Amendment Coalition have already endorsed SB 208. Naturally, elected and appointed attorneys are vehemently opposing the bill. This issue involves fundamental rights to public information; thus, I

request editorial support. The bill is in the Senate Committee on Judiciary.

State Sen. Quentin L. Kopp
Eighth District

If you can't take the heat ...

As one of the war protesters arrested in San Francisco on Jan. 15, I take exception to your description of District Attorney Arlo Smith's use of loaner prosecutors as "a corruption of justice" [see Bay Guardian 3/20/91].

Whether I was prosecuted by an attorney on the city payroll or by a volunteer really misses the point about what these prosecutions and protests are all about.

When I was arrested for blocking a city intersection on Jan. 15, I did it to express the seriousness of my opposition to the Gulf War. I consider both my arrest and prosecution a part of that expression, and I for one refuse to complain about my very reasonable sentence to 10 hours of community service.

Making the sacrifice of getting arrested, prosecuted, and fulfilling the obligation of the sentence is, indeed, the whole point of civil disobedience as anti-war protest. If I didn't want to face conviction, I wouldn't have been arrested in the first place. And I would suggest to my fellow protesters now fighting their prosecution that the next time they want to protest without risk or obligation, they should stay home and write a letter to their congressman.

Shawn Garvey
San Francisco

For the record

The 8 Days A Week column (see Bay Guardian 4/10/91) incorrectly listed Nostalgic de la Quake, a commemoration of the 1906 earthquake, as sponsored by the Cacophony Society. The event was actually sponsored by the South of Market Boys.

THE SAN FRANCISCO BAY GUARDIAN welcomes letters commenting on our coverage or other topics of local interest. Please keep all letters brief (we reserve the right to edit them for length), type them, sign them (unsigned letters will not be published) and include a daytime telephone number for verification. We will consider reasonable requests to withhold the name of the signatory of a letter. Send all letters to: Letters, Bay Guardian, 520 Hampshire, SF 94110. Letters may also be sent by computer via the Source (BB1214) or MCI Mail (address [San Francisco Bay Guardian]).

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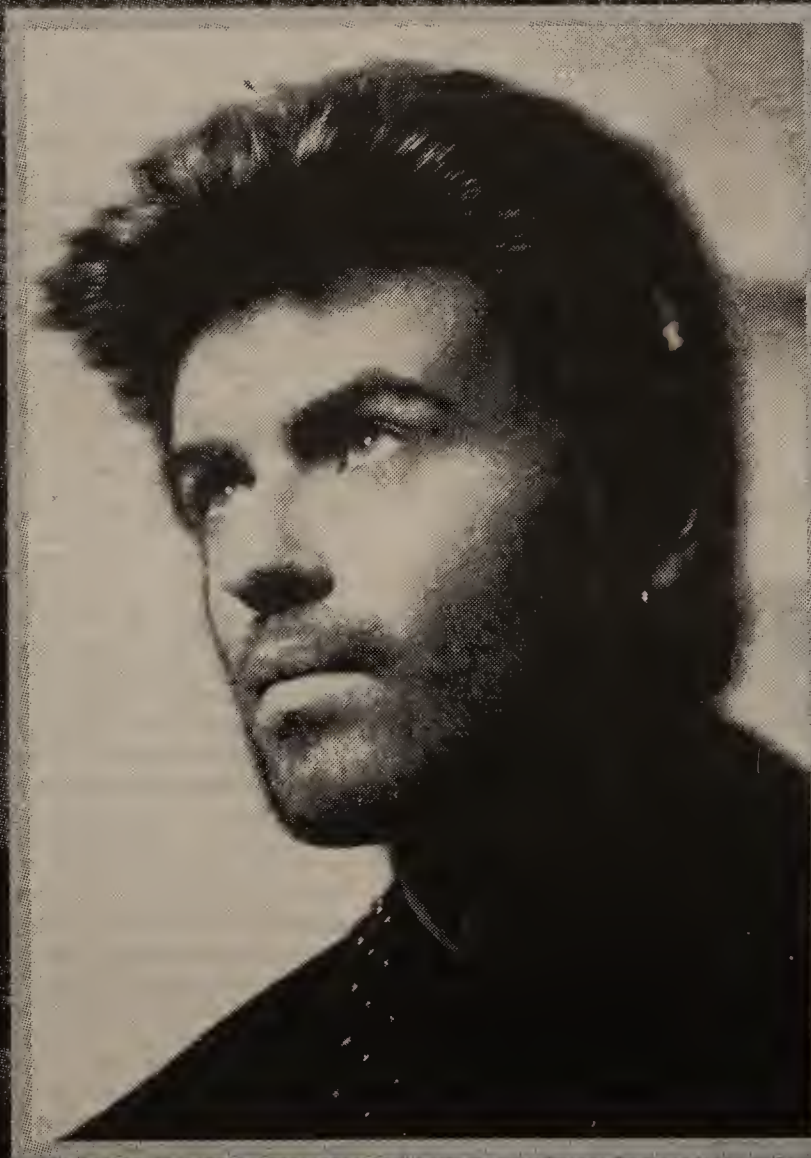
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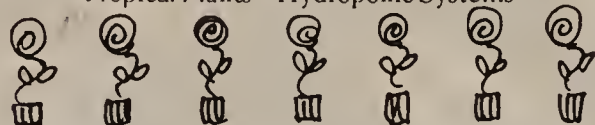
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On Guard

Alerts

Philip Morris' controversial Bill of Rights Tour: Protesters will be out in full force this week as Philip Morris Companies, the world's largest (and most controversial) producer of consumer packaged goods, brings its Bill of Rights Tour to the Bay Area.

Philip Morris, the maker of Marlboro cigarettes and Miller beer, is reportedly spending more than \$60 million on the yearlong tour, which features Virginia's original copy of the 200-year-old Bill of Rights.

Historical film clips and music are also included in the exhibit, which is free and open to the public at Oakland Coliseum, Thurs/25 through Sun/28, 10 am-8 pm, and Mon/29, 10 am-4 pm. For more info, call (800) 231-7000.

The following is a list of some of the anti-Philip Morris activities:

► Protesting Philip Morris' hypocrisy in supporting North Carolina Sen. Jesse Helms, who has consistently voted to block funding for AIDS research and education, ACT UP/ San Francisco holds a "Take Back the Bill of Rights Demonstration" on Thurs/25, including a rally, street theater, and die-in. 5 pm. Oakland Coliseum, Oakl. Info: 626-3333.

► Opposing promotion of the notion that tobacco marketing and invasive public smoking are as fundamental as the freedoms guaranteed in the Bill of Rights, Doctors Ought to Care, a national organization of health professionals and volunteers, pickets outside the Coliseum on Sat/27 and Sun/28. 11 am-2 pm both days. Area A, Oakland Coliseum, Oakl. Info: 882-3326.

► The Bay Area Cancer Coalition sponsors a counter-event entitled "Tobacco-Free Zone: A Fresh Air Celebration," including live music, food, games, and a chance to make your own no-smoking buttons. Paid for by Proposition 99, the 1988 tobacco tax initiative. Sun/28. 10 am-6 pm. Marina Green, SF. Info: 573-3435.

Workers Memorial Day: On Sat/27 the California State Labor Federation and WORKSAFE remember the casualties of America's longest undeclared war: 110,000 dead and millions wounded each year in the workplace. WORKSAFE, a coalition of workers' rights groups, advocates safe working conditions. Festivities run from 10:30 am to 12:30 pm and include music, theater, speakers, a short video on hazards in the oil, chemical, and atomic industries, and a children's program. ILWU Local 34, 4 Berry (at Embar-

CITY SUPES TAKE AIM AT 'OLD-BOY' NETWORK

AFTER DECADES of old-boy cronyism ensuring that almost all city contracts go to white-owned businesses, the Board of Supervisors is about to open the door to minority- and women-owned enterprises. But the board's upcoming legislative amendments will make a difference only if the City Attorney's Office vigorously enforces them, said Theodore Wang, an attorney with the Coalition for Economic Equity.

Currently, minority- and women-owned businesses garner a woefully small percentage of city contracts. For example, according to the Human Rights Commission (HRC), the city's stated goal for minority-owned business contracts in the general services category for 1989-90 was 48.9 percent. But only 0.9 percent of these contracts went to minority firms. For women-owned businesses, the stated goal was 26.3 percent, but the actual percentage was 0.4. Other categories of city business, such as medical services, computer-systems work, architecture and engineering, and others show similar shortfalls from expectation.

"City departments are not complying with the law when they call for proposals and award contracts," Wang told the Bay Guardian. "It's done out of ignorance, not bad intention. So far, the city hasn't had the will to enforce its own minority business enterprise policies."

In one recent case cited by Wang, the minority-owned architectural and engineering firm of Gerson-Overstreet was passed over for renovation and building work to be done on the California Palace of the Legion of Honor in what Wang called "a classic example of how the old-boy network can stack the deck against minority-owned businesses."

After Gerson-Overstreet was denied an interview by a committee of the Fine Arts Museums and the Bureau of Architecture in March 1990, the firm appealed to the city's HRC, and a request for proposals was issued a second time for the Legion of Honor work.

In a January letter to Mayor Art Agnos, Wang spelled out numerous infractions of existing law by the Fine Arts Museums committee in the second round of proposal evaluation. Among them were giving 20 percent weight to an "overall evaluation" of the competing firms — what Wang calls a completely subjective category of evaluation — and giving 5 percent weight to "familiarity with the specific geographic location of the project" — a category Wang said was designed to aid the firm that eventually was awarded the contract, because that firm had worked on the site before. Wang argued that "there is nothing special or peculiar about [the site] which would make familiarity with its location a relevant factor in evaluating a firm's

ability to do the work."

Some of the amendments to anti-discrimination legislation before the Board of Supervisors Economic and Social Policy Committee include breaking large contracts into several smaller ones, thereby making it easier for smaller firms to compete, and giving the HRC the power to stop the selection process "whenever issues concerning good faith efforts are discovered," instead of after the procedure has been completed.

Still, enforcement problems remain. Supervisor Willie Kennedy said she wants the city to get tough with its department heads.

"I would recommend to the mayor that if there is no compliance [with anti-discrimination laws], he should deal with it by cutting the department budgets," she said. "And if that doesn't work, the department heads should be fired."

Kennedy said she also plans to call for consolidation of contract-compliance staff in the HRC office. Currently, each department has its own staff monitoring compliance with anti-discrimination ordinances.

According to Kennedy, hearings on proposed amendments will close with a special committee hearing April 30. The matter should reach the full board May 6, she said.

"In 1991, we shouldn't need legislation to force people to do what is right," Kennedy added. "We're going to keep pushing and pushing until the department heads get the message."

— Bob Ivry

ACTIVISTS ASK SF EXAMINER TO CORRECT ACCUSATIONS

A RECENT San Francisco Examiner story asserting that renegade environmentalists are secretly plotting to release a virus that would wipe out the human race has local environmentalists and media activists up in arms and asking for redress.

The Sunday, April 14, Examiner story read more like a sensationalist hit piece than well-documented journalism. "Tale of a plot to rid Earth of humankind," read the page 2 headline. "Ex-CIA agent says environmentalists are secretly at work."

The article provided no hard evidence to back up its accusations and was based mainly on an anonymous letter published in the *Earth First Journal* and the speculation of ex-CIA agent Vincent M. Cannistrano, who the article describes as a "calm and amiable man." *Earth First!*'s rather conventional position that people are essentially destroying the planet is also used against the group to suggest that it aims to destroy the human race.

"The whole thing is an advertisement against environmentalism," said local media activist Roger Smith, a member of

The city's stated goal for minority-owned business contracts in general services for 1989-90 was 48.9 percent. But only 0.9 percent of these contracts went to minority firms.

the recently formed For Organized Response to Unfair Media (FORUM). "It's propaganda filler. If I want to buy the National Enquirer, I will."

At a protest April 17 outside the Examiner offices, about 20 activists waved banners with slogans like *Ex Buys CIA Lies. Propaganda Review*. Editor Johan Carlisle, who organized the demonstration, said that about 80 to 90 percent of the Examiner employees they talked to agreed with the demonstrators' position.

"I think it's the worst story we've ever run in the Examiner. I'm glad these groups are protesting about it," environmental reporter Jane Kay told the Bay Guardian. "It was sheer speculation with no documentation. It was inflammatory. No responsible reporter would put their name on that piece."

The piece "wasn't my favorite story," conceded Examiner Executive Editor Larry Kramer. "It reached a bit in a couple of directions. But I don't think it was fundamentally flawed." The headline "was unfortunate," he said. "It projected an image that the story didn't present. They were trying to grab on to the sexiest part of the story." The use of a photo of Earth First! co-founder Dave Foreman, Kramer added, was also "unfortunate — it was the one picture we had, and that's a problem."

Foreign/National Editor Steve Cook, who made the decision to run the story, has agreed to meet with Carlisle and other activists to discuss their complaints. "Our basic demand is that the Examiner allow Jane Kay to write a news article that corrects the disinformation in the story. How she does it is up to her," Carlisle said.

Kramer said he is open to the idea of running other stories that might provide more balance. The Examiner did print a commentary by Earth First! organizer Judi Bari on April 21, which attacked the article as "preposterous" and an attempt to discredit groups like Earth First! But Bari told the Bay Guardian that, without consulting her, the Examiner added to the commentary a sentence suggesting that Foreman may have conspired to sabotage power lines from nuclear plants.

"I don't believe that, and the other activists don't, either. That's just what the cops are saying," Bari said.

—Nell Bernstein

SF CONTINUES SUPPORT OF STEALTH GOVERNMENT

ONCE AGAIN, San Francisco's government, from the Mayor's Office to the Treasurer's Office, is quietly moving to put the city on record in favor of more secrecy.

Earlier this month, San Francisco's State Legislation Committee (SLC), which directs the city's lobbying efforts

in Sacramento, voted unanimously to oppose Senate Bill 208, a bill sponsored by state Sen. Quentin Kopp (I-SF) that would open up to public inspection the records and communications of elected and appointed public attorneys.

Now, in a meeting scheduled for May 3, the SLC is planning to take action on another of Kopp's open-government bills, Senate Bill 63 — despite the Board of Supervisors' endorsement last year of a stronger version of the same legislation.

"That whole process is a disgrace and has been for years," Kopp told the Bay Guardian. "If the members of the SLC have any sense, collectively, which I doubt, then they would defer the issue to the Board of Supervisors, which endorsed the bill last year."

Kopp's SB 63 is a response to a 1989 battle between Mayor Art Agnos and the San Francisco Independent after the newspaper sought access to the meetings of a task force studying residential demolitions. Agnos maintained that the task force was not subject to the Brown Act, California's open-meetings law. The Independent challenged the policy in court and lost.

SB 63 would specifically include such task forces under the Brown Act, allowing the public to attend and participate in their deliberations, if the task force includes at least two members of a legislative body serving in their official capacity.

When a stronger version of the same legislation appeared before the SLC last year, the committee was set to oppose the bill unless it were amended to cover state, in addition to local, government. Before the issue was voted on, the Board of Supervisors itself passed a resolution supporting the bill.

Although SB 63 is weaker than last year's version, those amendments have not been made. Hellan Roth Dowden, the SLC's (thus, the city's) lobbyist in Sacramento, told the Bay Guardian that, to date, there has been no recommended action on the new bill.

The May 3 SLC meeting will allow public comment and takes place at 10 am in Room 228 at City Hall. SB 63 was approved on April 18 by a 30-1 vote in the state Senate and will now head to the Assembly.

Meanwhile, since the SLC's April 5 vote opposing SB 208, which would extend the California Public Records Act to include the records and communications of elected and appointed attorneys, Dowden has been working to defeat the bill. On April 16, she sent a letter to state Sen. Bill Lockyer (D-San Leandro), who chairs the Senate Judiciary Committee, stating that the city and county of San Francisco opposes the bill.

Also since the April 5 vote, some members of the SLC have reconsidered their positions on SB 208. Supervisor Carole Migden, for example, said she voted against the bill in April because at the time the bill would apply only to elected attorneys. The bill was amended on

cadereo), SF. Info: 638-1174.

Peace Watch

FRIDAY/26 — Manning Marable, professor at the University of Colorado's Center for the Study of Race and Ethnicity, delivers the keynote address at "Toward a New Majority for Justice and Peace," a three-day conference for activists of color. Plenary and workshop sessions will address race, class, and gender dynamics, immigration issues, creating unity among communities of color, and Bush's war. \$20-\$40. Scholarships available. Call for times. Dwinelle Hall, UC Berkeley, Berk. Info: 535-1829.... **SATURDAY/27** — Radical Arts Trajectory presents anti-war videos and documentation of San Francisco's housing projects as part of "Collateral Damage/Human Response: Who's Afraid of the New World Order?" — an installation and series of events sponsored by Artists and Writers Out Loud, 8 pm. \$2-\$5. UBIK Gallery, 1684 15th St., SF. Info: 885-4749....

Short Takes

THURSDAY/25 — The Berkeley Coalition on Race, Poverty, and the Environment hosts a symposium on "U.S. Energy Policy: Who Bears the Burden?" moderated by Carl Anthony, president of Earth Island Institute. 7-9:30 pm. 117 Dwinelle Hall, UC Berkeley, Berk. Info: 526-4716 or 845-9496....

FRIDAY/26 — Kazimierz Dzielanowski, ambassador of Poland to the U.S., speaks on "U.S.-Poland relations. 4:45 pm reception; 5:30 pm program. \$8. Commonwealth Club, 595 Market, SF. Reservations: 597-6705.... Page Smith, founding provost of UC Santa Cruz and author of *Killing the Spirit: Higher Education in America*, best-selling study of the abuses of higher education today, speaks. 7 pm. Knuth Hall, Creative Arts Bldg., SF State, 1600 Holloway, SF. Info: 338-1302.... PEN Oakland sponsors "Voices Silenced by the Media," readings and performances by artists and writers speaking out on media biases and censorship. 7:30 pm. \$5. Berkeley Store Gallery, 2230B Shattuck, Berk. Info: 548-3306.... **SATURDAY/27** — The Prairie Fire Organizing Committee holds a community discussion on "Cops, Lies and Videotape: Police, Prisons and the Post-War World." Pre-arranged childcare available. 7:30 pm. \$5. Capp Street Center, 362 Capp, SF. Info: 330-5310.... **SUNDAY/28** — *Living with AIDS in Cuba*. The West Coast premiere of this controversial documentary

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—Booklist

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made up of interviews with people with AIDS living in Cuba's AIDS sanatorium. Discusses Cuba's treatment of HIV-positive persons as well as its policy of quarantine. 7:30 pm. \$8-\$20. La Peña Cultural Center, 3105 Shattuck, Berk. Info: 849-2568.... **MONDAY/29**—Media Alliance holds a debate on "Free Speech vs. Civil Rights on Campus." 7:15 pm. \$5; \$3 students. Fort Mason Center, Life on the Water Theatre, Bldg. B, SF. Info: 441-2557.... **WEDNESDAY/1**—Bay Area Anti-Racist Action holds a **May Day** march to celebrate the working class and to protest possible demonstrations by white supremacists. 11 am. Haight at Ashbury, SF. East Bay people meet at 10 am at Civic Center BART. Info: 864-1278.... Bay Area poets celebrate **International Workers Day** with a poetry reading, including Devorah Major, Q.R. Hand Jr., Katherine Harer, Alfonso Texidor, Jorge Argueta, and Jack Hirschman. 7 pm. Free. Cafe La Bohème, 3318 24th St. (at Mission), SF.... **THURSDAY/2**—Activists from labor and indigenous women's movements in Guatemala speak on the **struggle for democracy, human rights, and social justice.** A benefit for the Grassroots Guatemala Fund. 7:30 pm. \$5. Women's Bldg., 3543 18th St., SF. Info: 835-0810.

—Sara Catania

Political announcements, inside information, legislative alerts and other items concerning the electoral and cultural machinations of power may be sent to: Political Alerts, San Francisco Bay Guardian, 520 Hampshire, SF 94110. Be sure to include a daytime phone number where you can be reached. For dated material, please give us a 14-day lead time prior to the event.

continued from previous page

April 9 to include all elected and appointed attorneys in the state, excluding district attorneys. Migden said she would consider supporting the legislation. Assessor Richard Hongisto, also a member of the SLC, sent a letter to the Bay Guardian stating his support for Kopp's bill, even though his SLC representative "inadvertently" voted against it.

The last chance for the bill to survive the legislative process will come April 30, when it will be heard for the second time in the Senate Judiciary Committee.

—Peter Tira

CHRONICLE ACE BLASTS MEDIA OVER COVERAGE OF GULF WAR

IF THERE'S one lesson from the Gulf War regarding media censorship, it's captured in the saying, "We have met the enemy and he is us," said the Chronicle's Carl Nolte. The veteran reporter was the keynote speaker at the Northern California Chapter of the Society of Professional Journalists' fifth annual Freedom of Information Awards dinner April 18, where he lambasted both the Pentagon and the press for censorship during the war.

Nolte said U.S. reporters failed to make the effort to get around the military's press-pool restrictions and were content with rewriting press releases or covering the war by watching CNN from a hotel room.

But the Chronicle's ace did find ways

to avoid the restrictions and filed some 40 stories from the Gulf with only four or five subjected to military review. He just called the Chronicle from Saudi Arabia and dictated the story over the phone.

"You didn't have to go out and get killed or get captured to see what it was like out there," he said. "If you read the rules carefully, you could see there were holes big enough to drive a tank through."

Nolte added that the big East Coast press aided in the censorship. The military chose East Coast reporters to pick the other reporters for media pools.

"[The reporters] played favorites. If you're an East Coast journalist, you're OK, but if you're a West Coast journalist, forget it.... This meant you can control who you want to let in to see what's going on. No troublemakers. No boat-rockers."

"In the case of the West Coast, this meant in Saudi Arabia there was no Examiner, no San Jose Mercury News... no Bay Guardian.... Greg Jarrett of KGO radio and myself were the only Northern California reporters there. This, I thought, was kind of amazing in a region of about 10 million people — larger than all of New England."

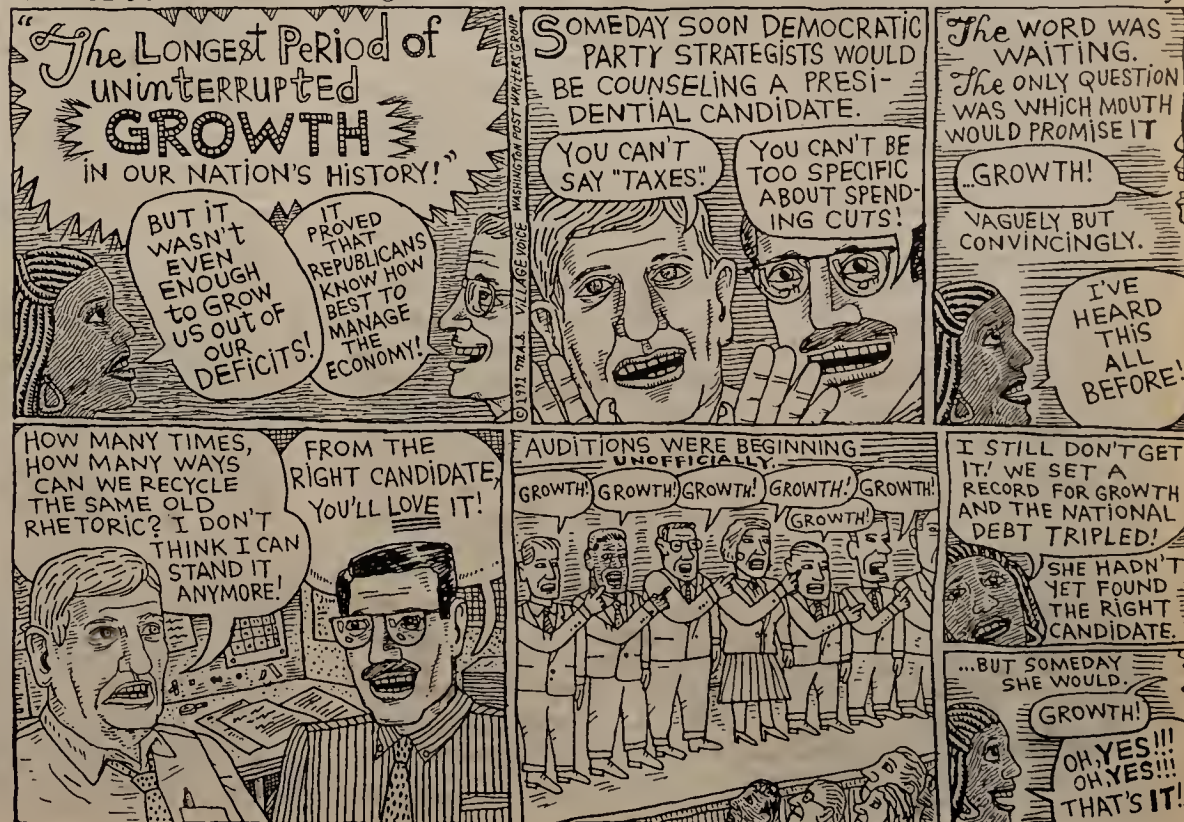
On one occasion he said he wasted five days waiting to get into a press pool. "Finally I said, 'The hell with this — I'm going someplace else.'"

But by the time the ground war had started, Nolte said, the whole pool system and all the military rules had collapsed, with all the reporters renting cars and driving to Kuwait.

"The whole thing was silly, a catastrophe, and a disaster. The system completely broke down."

—Peter Tira

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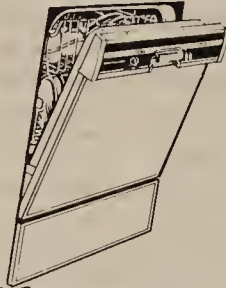
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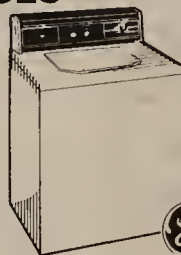
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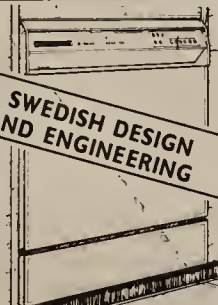
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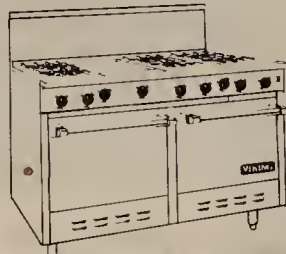
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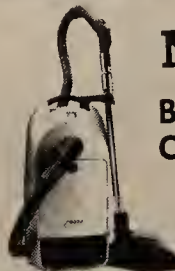
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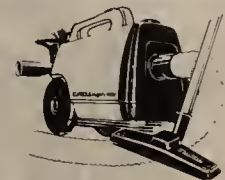
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UNSAFE AT ANY SPEED

BUDGET CRUNCH A crash course

By Tim Redmond

I MANAGED to crash a secret meeting of the Mayor's Budget Priorities Task Force the other day. It was on a Thursday afternoon at one o'clock, in a basement room at 25 Van Ness Avenue. I arrived fully prepared to be ejected. After all, this was one of those special citizen task forces that the mayor has insisted are exempt from the state's open-meetings law.

The whole thing has become a very big deal. When a reporter from the Independent tried to go to the meetings of the Task Force on Residential Demolitions last year, Agnos got the City Attorney's Office to issue an opinion declaring the meetings off-limits to the press and the pub-

The residents of San Francisco will have to understand where the perpetual budget crisis comes from and why there is no easy, simple, painless solution. A lot of people are going to have to go to a lot of meetings, and a lot of reporters are going to have to write a lot of stories about them.

lic. Now state Senator Quentin Kopp is trying to amend the Brown Act to require open meetings for all mayoral task forces discussing policy issues.

And now that I've been to one of these secret meetings, I have to say: Agnos is wasting an awful lot of time and effort. He's also cutting his own political throat.

Let me tell you what happened on the afternoon of Thursday, April 11.

About ten minutes after one, I wandered into the lobby of 25 Van Ness and ran into my old friend Jim Balderston, who works for the Independent. He'd heard about the secret meeting, too. We boarded the elevator, rode down a floor and boldly marched through the glass doors into the meeting room.

About half a dozen people were standing around and none of them stopped us, so we took a couple of seats up front. Eventually, Jim walked over to Sam Yockey, the mayor's chief budget aide, who seems to be the unofficial task force chair, and said hello. Yockey smiled and shook his hand.

Over the next hour, Jim and I both got a good look at the political nightmare Agnos and Yockey are facing in trying to balance the budget. We learned a few things we hadn't known before. None of it was even remotely secret. Some of it wasn't even remotely interesting.

At 2:15, Jim left to catch the Planning Commission vote on Potrero Commons. At 2:30, I left to find a cold beer. Nobody seemed to care, one way or the other.

THE BUDGET Task Force has no power or authority to do much of anything, and to judge from the April 11 meeting, it's going to have trouble coming up with any real useful recommendations.

But even so, the meeting was valuable. The task force performed an important function: It presented, in microcosm, a remarkable view of why the budget crisis just keeps getting worse. At the start of the meeting, Yockey passed out a two-page summary that put the financial picture in perspective. For fiscal 1990-91, San Francisco's total budget is \$2.35 billion. A large chunk of that — \$990 million — comes from the federal or state government, or from special Port, Airport, Water, Sewer, and Hospital accounts, and is earmarked by law for specific projects. You can't help the city's deficit by cutting any of that.

The rest of the money — \$1.36 billion — makes up the

General Fund. In theory, the mayor and the supervisors have direct control over that money. In practice, a lot of it is also restricted: According to Yockey's figures, \$593 million goes for costs mandated by the state or federal government or by the courts.

San Francisco has to spend at least \$282 million to meet federal and state requirements for health and welfare programs, and another \$311 million to comply with court orders, his figures state. Most of the court-mandated money goes for Police and Fire Department hiring and promotions, under consent decrees, and to alleviate jail overcrowding, under a federal court order.

Now we're down to \$767 million, the total "discretionary spending" available for cuts. If we're going to wipe out the budget deficit entirely through spending reductions, \$160 million is going to have to go. That's more than 20 percent.

We could save a big chunk — \$75 million — by freezing city-employee pay raises. But under the Salary Standardization Ordinance, we'd just have to pay it back with double raises the next year. The supervisors could refuse to pay the raises altogether, in which case the unions would almost certainly sue.

Even in the best case, if we eliminate the pay raises, we're still looking at \$85 million. Yockey was quick to admit that there's still some fat in the budget, some needless bureaucracy that can be excised fairly painlessly. But not \$85 million worth. Not even close.

The bottom line is simple: At this point, any major budget reduction is going to mean a tangible, visible decrease in city services. Fewer branch libraries. Or fewer buses. Or fewer mental health workers. Or fewer firehouses in the neighborhoods. Or fewer cops on the streets.

One by one, Yockey went through the programs that account for the city's discretionary spending. Libraries. Muni. Parks and recreation. Social services. Street repairs. Public protection. Each time, he asked the task force to vote: Should we cut this service, or not?

And one by one, the task force went down the list, and one by one, the members decided that each service was too important to sacrifice.

IN THE long term, some major structural reforms could help address the spending problems. The Salary Standardization Ordinance, enacted after the bitter city-employee strike of 1976, could be modified or repealed, although it would take a Charter amendment. Some city agencies and commissions could be consolidated. Department heads could be given a real incentive to run their programs more efficiently.

But no matter what we do, San Francisco ultimately is going to have to face some very ugly facts.

For years, we grew too big, too fast. We ignored the laws of ecology and economics and went far beyond our physical and fiscal carrying capacity. And for years, we got away with it, because Washington and Sacramento were willing to bail us out.

Now we're on our own. And if we want to keep the sort of humane, livable city we've known and loved for so long, we're going to have to pay for it. Ourselves.

If we want to keep San Francisco from going the way of New York and Philadelphia, we're going to have to recognize something every politician in town has been trying desperately to duck. We're going to have to raise more revenue, probably \$100 million a year. We can do it in a fair, progressive way, or we can do it in an unfair, reactionary way, but one way or another, we're going to have to do it.

Even in San Francisco, raising taxes takes immense political courage. If the mayor and the supervisors are going to pull it off and survive the wrath of the voters, they'll need to do a lot of outreach and education.

The residents of San Francisco will have to understand where the perpetual budget crisis comes from and why there is no easy, simple, painless solution. A lot of people are going to have to go to a lot of meetings, and a lot of reporters are going to have to write a lot of stories about them.

If the mayor weren't such a fool, we'd already be well under way.

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PRESS BOX

She asked for it, revisited

By Laura Fraser

YOU HAVE to give a lot of credit to the woman who accused William Kennedy Smith of rape, if her allegations are true. It would take a tremendous amount of courage to do what you're supposed to do after you're raped — tell the police — if you knew that the Kennedy family would marshal its lawyers and private investigators against you to dig up dirt and discredit your word. It's hard enough for women to report rape at all, which is why nine out of 10 don't do it. You might go to the police in this situation only if you believed your name and reputation would be kept out of the press, as is customary.

That's not what happened in this case, and the woman may well be regretting her decision to say she'd been raped. That's not good news for any woman.

But after NBC broke the long-standing ethical rule against naming rape victims, news managers were faced with a tough choice. In fact, the story about whether to name the woman is threatening to eclipse the story of the rape itself (which wouldn't be such a bad thing).

Those who decided to print the name after NBC made it public have a compelling argument. The New York Times said NBC's decision "took the matter of her privacy out of [the Times'] hands." Once millions of people know a fact, it seems almost pointless to suppress it. "By the time we made the decision, it was already moot," said Matt Wilson, managing editor of the Chronicle, which was one of the few papers nationally to print the name.

Other local news managers said that wasn't sufficient reason to change their policy. KRON, the NBC affiliate, did not use it in local newscasts, although it didn't censor the national broadcast. "Even though NBC publicized her name on our air," said Ian Pearson, associate news director, "we felt that did not chase away any of our concerns about taste, privacy, or confidentiality on which we based our policy in the first place."

Belinda Taylor, deputy managing editor at the Oakland Tribune, said, "We considered printing it, since the genie's out of the bottle, but upon careful consideration we realized that was not a particularly good reason to violate our long-standing policy." But both Pearson and Taylor said that as a result of the incident, their organizations were reviewing their policies, and might change their minds in the future.

The question of whether to report something that is already nationally publicized is different from the question of whether to report it in the first place. One of the justifications NBC used in reporting the name was that it was already widely known in Florida, since a tabloid there had already used it.

Larry Kramer, executive editor of the Examiner, which did not print the name, said he doesn't accept that rationale. "I'm not convinced that naming her in this market adds that much to the story," he said. "If this case boils over and she was a rape victim, and she's trying to put her life back together again and wants to move to San Francisco, she could do that," he said, adding that now that the Chronicle has published the name, that wouldn't be likely.

Kramer said, however, that he remains torn about whether to use the name for other reasons. One is that since the accused has been named, the accuser should be, too. "Given her ability to damage his reputation, there's some logic in at least scrutinizing her," he said. And,

Kramer said, "since she was knowingly with a public figure, I don't believe the privacy protection extends to her as much as to other rape victims." Finally, Kramer said he has heard the strongest arguments for naming the alleged victim from women.

NBC used the "feminist" rationale in defending its decision to name her. There's some logic to this position. On *Nightline*, NBC's president Michael Gartner said NBC wanted to "resolve the stigma" of rape by making it no different from any other assault. He pointed out that the Des Moines Register had won a Pulitzer Prize for naming a rape victim (but didn't add that the victim had initiated the outing herself).

It would indeed be nice to get beyond rape's stigma, but naming names in the press seems only to reinforce the stigma. At least, that's what the New York Times story (April 17) did.

The story, "Leap up Society Ladder for Woman in Rape Inquiry," perfectly illustrates the very real social attitude that women who get raped deserve it. The Times dredged up all kinds of dirt on this woman (who, remember, is an alleged victim, not criminal): she has a social-climbing, divorced mother; a poor academic record; an out-of-wedlock child; and a "little wild streak." The story described an affair the woman had, her speeding tickets, and how she liked to "drink and have fun with the ne'er-do-wells in cafe society."

The Chronicle version also played up the woman's wild streak, in a subhead: "She has a reputation for partying."

Why are all those personal details relevant, if not to prove that the woman's a tramp, and tramps deserve to get raped? If she was indeed raped — and there's no evidence yet either way — does she deserve this additional maltreatment?

The fact that the accused's name has been widely "dragged through mud," as Gartner put it, has been used as justification for naming the alleged victim. But in the Times, at least, William Kennedy Smith has not been subjected to the kind of dirt-dragging that the woman he allegedly raped has. None of the stories name the people he's had affairs with, or describe the women he hangs out with, or go into personal details about his family or drinking habits.

The double standard is alive and well here. The Times story, and the repetition of the victim's name and details of her case, are reason enough why any woman who was raped, particularly by a public person, would be terrified to come forward.

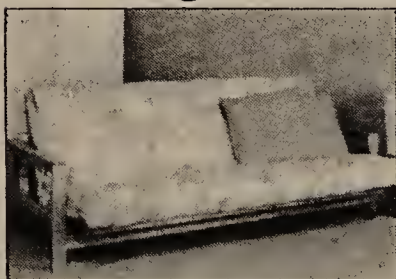
"This time it's the New York Times and NBC who have asked for it," says the media watchdog group Fairness and Accuracy in Reporting. They're asking people to phone or fax their concerns to the Times, phone (212) 556-7415, fax (212) 556-4603; and NBC, phone (212) 664-4971, fax (212) 664-6044.

CHECK IT OUT: "Making the News Fit," a documentary about media self-censorship during the war in El Salvador, directed by Beth Sanders and featuring local Central America correspondents Chris Norton and Mary Jo McConahay, will air on KQED's "Viewpoints" series Monday, April 29, at 10:30 pm (channel 9). Also on Monday, Media Alliance will hold a debate on "Free speech vs. civil rights on campus" at 7 pm, Life on the Water Theatre, Bldg. B, Fort Mason Center, Buchanan at Marina, SF.

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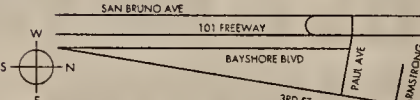


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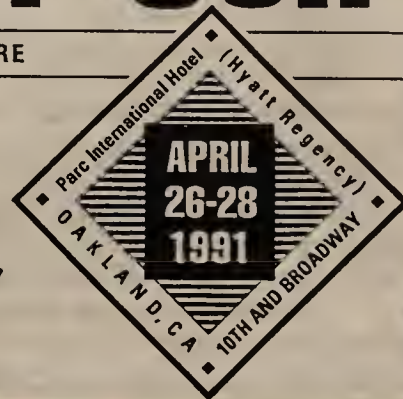
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Who benefits? Who pays?

California's 15-year tax revolt has drained \$30 billion from the public coffers — and filled the pockets of the rich. As the quality of life declines for everyone, the Legislature and the governor want to cut even more services.
A Bay Guardian policy analysis

By Jean Tepperman

SOMEONE ON Gov. Pete Wilson's staff actually figured out how much the state spends each year on prenatal and childbirth care for undocumented immigrant mothers. Publicizing this figure was part of Wilson's campaign to blame California's budget problems on its least fortunate people.

The rookie governor repeatedly describes taxpayers groaning under the burden of services that cost 10 percent more each year because of the growing number of people who need them.

But under this flood of rhetoric, the governor has hidden a huge secret: "There's been a drop in revenue by \$30 billion a year during the

'80s," state Rep. John Vasconcellos (D-San Jose), chair of the Ways and Means Committee, told the Bay Guardian. That has meant the near-total collapse of the state's infrastructure and a decline in the quality of life for all Californians.

The \$30 billion is missing from California's public treasury because of the 15-year tax revolt led by Wilson's own party. The Republicans have been playing at Robin Hood in reverse, stealing services from the poor and middle class while letting billions of public dollars escape through tax cuts for businesses and wealthy individuals.

And now, Wilson is trying to blame the victims.

But the Democrats have also contributed to the collapse of state finance. They controlled the Legislature during the 1980s, when, according to a Legislative Analyst's Office report, the state leaped on the tax-cutting bandwagon after voters approved the granddaddy of tax-limit measures, Proposition 13.

And in their proposals for closing this year's

\$13 billion budget gap, Democrats "started negotiating in the middle," noted Steve Barrow, a state-finance expert for a Sacramento lobbying group, Children's Advocacy Institute. The Senate Democrats' propose half service cuts and half tax increases. That means when they start compromising to meet the Republicans halfway, "there will be \$7 billion or \$8 billion worth of cuts," Barrow predicted.

That's billions of dollars of additional cuts in a state where public services are already drying up.

Although Democrats have publicly denounced some of Wilson's proposed cuts in education and welfare, they have been unwilling to confront public fears of tax increases by arguing for progressive taxes — those that take the biggest share from the wealthiest.

According to an analysis by the California Tax Reform Association (CTRA), most of the budget gap could be made up by closing loopholes and raising tax rates for the state's wealthiest businesses and individuals — the only groups that got substantial breaks from the tax-cutting movement.

THE WILSON administration defines the budget's structural problem as "too much program for the revenue," in the words of Cynthia Katz, spokesperson for the Department of Finance. She points to California's welfare payment level (among the highest in the nation), to a prison population that multiplied during the administration of George "Lock-'em-up" Deukmejian, and to the growing population of immigrants, children, and others who need services.

Democrats and progressive-tax advocates acknowledge that social changes have increased the need for services, but object to Wilson's spin. "Wilson thinks the problem is welfare," said Casey McKeever, an attorney with the Western Center on Law and Poverty. "We think the problem is poverty."

For example, McKeever said, the state's welfare budget has increased because more people need welfare, not because each is getting a bigger check. On the contrary, according to the center, the spending power of a California welfare check dropped almost 30 percent during the 1980s.

The other side of the problem, according to Democratic budget analysts, is the \$30 billion in tax cuts that have dismantled public finance since 1978 (see illustration).

Federal support to states and cities also declined during the '80s — from 25 percent of state and local budgets to 18 percent.

Finally, this year's recession tipped the scales by another \$7 billion, Katz estimated. She told the Bay Guardian the state got only half of what it expected in business taxes, 25 percent less than projected in income taxes, and less across the board. What she didn't mention is the nasty little surprise left over from the Deukmejian administration — a deficit of almost \$2 billion.

What's a loophole?

LOOPHOLES usually allow people or businesses to deduct something from the amount of income on which they pay taxes. A really good loophole lets you subtract an expenditure from your actual tax payment. Here are some California tax loopholes for:

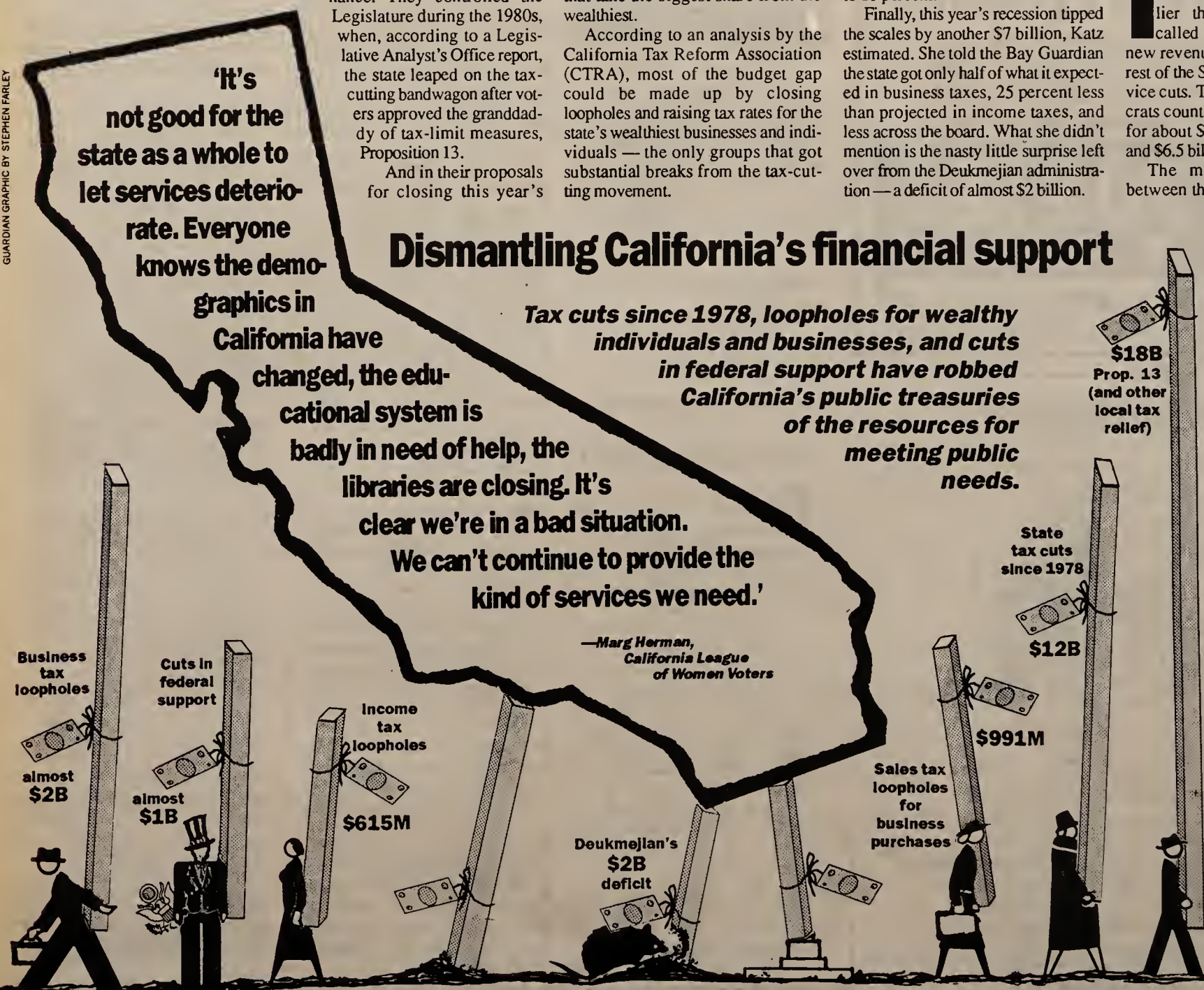
Businesses:

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- Deducting expenses for business meals
- Deducting from taxes the amount oil and mining companies spend in exploration

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- Not counting as income the value of real estate obtained in a swap with someone else — J.T.

GUARDIAN GRAPHIC BY STEPHEN FARLEY



IN WILSON'S State of the State message and in Senate Minority Leader Ken Maddy's speech earlier this month, Republicans called for less than \$2 billion in new revenue, and for making up the rest of the \$13 billion deficit with service cuts. This month, Senate Democrats countered with a plan that calls for about \$6.5 billion in budget cuts and \$6.5 billion in new taxes.

The main points of conflict between the parties are: How much cutting vs. how much in new taxes? and, What kind of new taxes should there be?

CUTS VS. TAXES:

According to Fred Silva, budget analyst for the Senate Rules Committee, the Democratic proposal means that "everybody will feel some form of reduction." The Democrats reject the most notorious of Wilson's proposed budget cuts, including: elimination of the renters' tax credit; refusal to increase Social Security payments to the aged, blind, and disabled; elimination of the Homeless Assistance Program; and an 8.8 percent cut in the benefit level for Aid to Families with Dependent Children (AFDC).

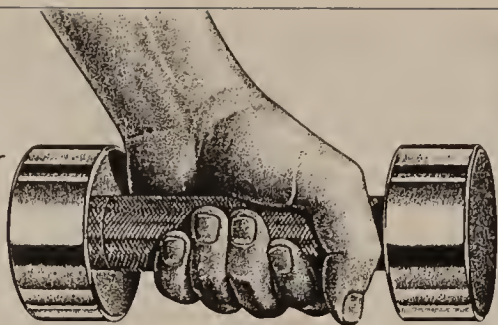
The Democrats' proposal cuts the prison budget, which increased tenfold under Deukmejian. But it also includes major cuts in education and services.

The proposal also seems to endorse ma-

SOURCES: LEGISLATIVE ANALYST'S TABLE, "MAJOR STATE AND LOCAL TAX RELIEF BENEFITS, 1977-78 THROUGH 1988-90"; CALIFORNIA TAX RELIEF ASSOCIATION, "DESCRIPTION OF FAIR TAX PROGRAM," 2/12/91, INTERVIEW WITH CYNTHIA KATZ, SPOKESPERSON FOR THE STATE DEPARTMENT OF FINANCE, 4/11/91.

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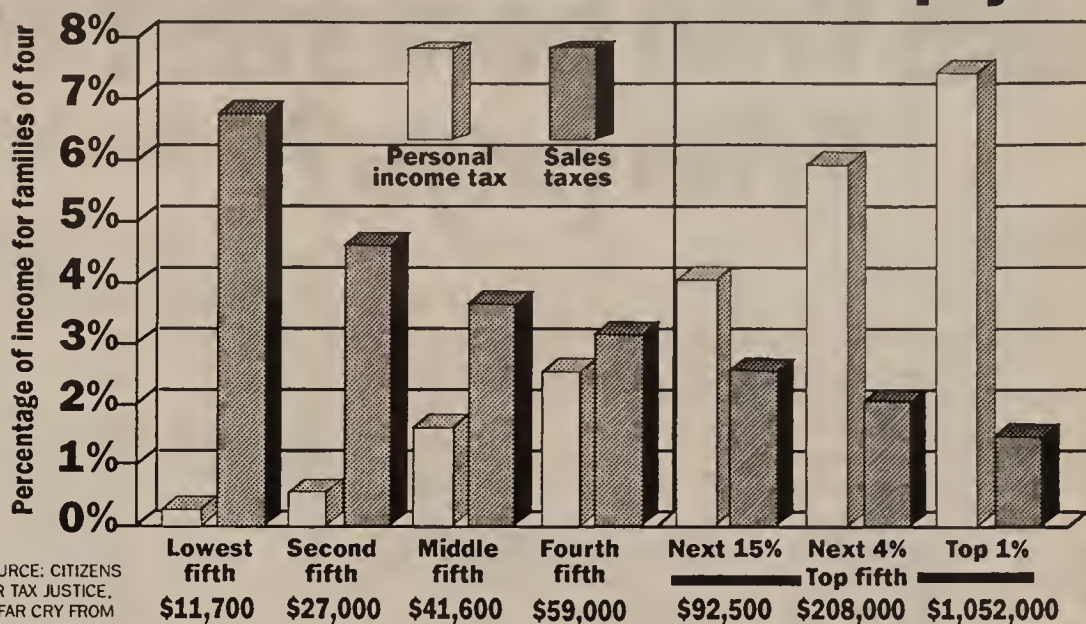
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Income tax vs. sales tax: Who pays?



SOURCE: CITIZENS
FOR TAX JUSTICE.
"A FAR CRY FROM
FAIR," APRIL 1991

This chart compares California's sales tax with its income tax. The sales tax is regressive — the poorer you are, the bigger percentage of your income it takes. The income tax is progressive — the poorer you are, the smaller the percentage of your income it takes. The sales tax takes less only for the richest fifth.

Budget

continued from previous page

ny of Wilson's other cuts and his plan to shift more public-health services to the counties.

Why did Democrats start off the bargaining by conceding so much? "Because that's all we think we can get political support for," Vasconcellos answered.

Silva had a more technical answer. If the state tried to spend more than about \$6 billion more, he estimated, it would run up against the Gann spending limit. But CTRA claims the state could raise up to \$8 or \$9 billion, and Barrow said that since Proposition 111 modified the Gann limit last year, "many people think it's pretty wide open what you can do with that limit."

WHO PAYS? The Democrats' major proposals are:

- Restoring the tax rate on the top personal and corporate bracket to 11 percent, the rate before a 1987 "tax reform" lowered it to 9.3 percent
- Closing sales-tax loopholes for

a range of goods purchased mainly by business

- Imposing a new 3 percent tax on services ranging from auto repair to corporate accounting. Since businesses and wealthier households use more services, this tax would be somewhat progressive. In addition, Democrats argue, such a tax broadens the tax base to include the main growing sector of the economy.

Democrats are also pushing a progressive local-tax measure by Sen. Quentin Kopp (I-SF) that would close the Proposition 13 loophole allowing corporations to avoid property-tax reassessment.

But critics say the proposals still let the wealthy avoid paying their fair share.

"We question a lot of the deductions," Marg Herman, spokesperson for the League of Women Voters, told the Bay Guardian. One example, she said, is the mortgage deduction on second homes. According to an estimate by state Controller Gray Davis, quoted in the April 2 Examiner, "there are \$8 or \$9 billion in tax exemptions, or loopholes, on the books right now."

Do taxes kill jobs?

GOV. WILSON strongly opposes increases in the income and business tax rates on those with the highest incomes, as well as a tax on services, arguing that these taxes would push businesses out of California.

But according to a recent survey of senior executives of 836 California firms, conducted for the Business Roundtable by Mark Baldassare and Associates of Irvine, taxes weren't among the main problems on these business decision-makers' minds. The problems of doing business in California that troubled more than two-thirds of those polled were housing costs, labor costs, and the cost and availability of health care. More than half were concerned about surface transportation, building rents, the skills of the labor force, and air quality.

Many of these problems require more public investment.

Paul Hawkin, of Smith and Hawkin Garden Supply, said as a businessman he thinks Wilson is half right. The effect of a tax on business "depends on what the tax is and how big it is," he told the Bay Guardian. "Taxes are onerous, but they are the price you pay for a society that works, and this one isn't working very well now. The lack of commitment to education especially has a dampening effect on business in the long term."

Lloyd Shearer, a public-policy professor at Occidental University, made a similar point. Of course, he told the Bay Guardian, taxes can't be so high they put someone out of business. But the best thing for the business climate is "to improve the social and economic terrain of the state. Business locates in California because of the tremendous market and the infrastructure — universities, highways, an educated work force — that was created by public investment."

— J.T.

"What the Legislature should have done," said Barrow, "is go through the list of loopholes, just like they go through the budget side. Treat them as budget items and ask, 'Would you spend this amount for this purpose, in this year of budget crisis?'"

Business lobbyists are not rolling over and allowing increases in progressive taxes. It was in his keynote address at a Chamber of Commerce conference that Wilson delivered his macho one-liner on income- and business-tax increases: "If any of these job-killing bills reach my desk, I'll use my bill-killing veto pen."

The chamber, according to its lobbyist, Fred Main, usually fights any revenue measures, but because of this year's crisis, is willing to consider some tax increases. Not surprisingly, it favors Wilson's proposals, all regressive: fee increases, alcohol-tax increases, and more sales taxes, for example, on junk food and newspapers.

Tax-cutting and business organizations have been successful in turning public opinion toward sales taxes and away from more progressive taxes, even though the result is a bigger tax bite on people who can least afford it (see bar graph). In a Marvin Field poll reported in the March 5 Chronicle, for example, more than half the respondents said they would pay more sales taxes, but only 40 percent approved of income-tax increases.

Unwilling to buck the powerful combination of business interests and public opinion, the Democrats have pushed their tax proposals quietly but have failed to make a public issue of the crucial question: Who will pay?

San Francisco's daily newspapers have cooperated in burying this issue, consistently reporting the budget controversy as a simple question of cuts vs. taxes. Even more misleading is the Examiner practice, as in an April 2 story, of translating a tax proposal into "\$200 for every state resident," without discussing how that tax burden would be distributed.

The Democrats' mild-mannered approach, Barrow speculated, may be partly because "it's the first year since the mid-'70s that there are no campaign-contribution limits at all. The legislators are scared to alienate any contributor."

Money may not be changing

hands now, Barrow said, but "it's like the wind that blows on a tree on an island. You see the tree is bent, but you never see the wind bending it. Some lobbyists, like Clay Johnson, represent 20 or 30 major donors, like associations of insurance companies. When Clay Jackson walks in, a legislator doesn't just see him, he sees all those contributors."

POLITICAL WINDS are blowing hard on the Legislature, up from the grassroots as well as down from the corporate towers. Well before the size of the current crisis was clear, a coalition of welfare, housing, and higher-education advocates, along with the League of Women Voters and the California Tax Reform Association, began circulating a list of progressive revenue measures.

Meanwhile, a coalition of teachers, school administrators, trustees, and parents assembled by the California Teachers Association has not only lobbied the Legislature but sparked grassroots activism in many communities, building pressure to oppose school-budget cuts.

Although the teachers association has influence, the coalition of its enemies may be even more powerful. Last month, Wilson enlisted several business groups, the California Medical Association, and organizations of prison guards, county governments, and private hospitals to sign a letter urging that Prop. 98, which guarantees education 40 percent of the state budget, be suspended.

All sources inside and outside the Legislature refused to speculate on which cuts and which taxes will make it into the compromise budget. That compromise is now being hashed out by a conference committee whose members are Sens. Barry Keene (D-Benicia), Alfred Alquist (D-San Jose), and Frank Hill (R-Whittier), along with Reps. Vasconcellos, Thomas Hannigan (D-Solano), and William Baker (R-Danville).

Meanwhile, Silva told the Bay Guardian, a measure called SB 55, now working its way through the Legislature, could put the whole budget process up for grabs. The bill would create a Constitutional Revision Commission, mandated to take apart the state's convoluted layers of budget processes and build a new one from scratch. In Silva's words, it would "figure out ways to cut the Gordian knot of public finance."

As the bill is written, half the members of the commission would be appointed by the Legislature, half by the governor. The commission would submit a proposal to the Legislature, which could modify it, then would submit it to the voters.

Would the process lead to genuine reform, or to just another tangle of political compromises and procedural mazes? At this stage, it's anybody's guess. ■

For more information on state tax reform, contact the California Tax Reform Association, 926 J St., Ste. 710, Sacramento, CA 95814; (616) 446-4300.

Stretched thin

TAX-CUT ADVOCATES, like the California Taxpayers' Association, argue that the state could provide the same level of service for less money by cutting "fat." But over the last 15 years, many programs have already been cut to the bone.

A January report on the state's budget problems by the Legislative Analyst's Office said, "It's difficult to achieve substantial savings in major program areas [such as health, education, and welfare programs] without serious service-loss consequences."

And Steve Barrow, a fiscal expert for the Children's Advocacy Institute, told the Bay Guardian, "Forty percent of the budget goes for schools, another 20 percent to 30 percent to direct services to children, driven by need," that is, programs open only to families below a certain income level. "Children's programs have been cut back for eight years," Barrow added. "There's already a huge unmet need" — not only in children's services, but across the board.

Some examples:

Health care: As health care costs have risen at twice the inflation rate and the number of Californians with no health insurance has risen 50 percent since the beginning of the 1980s, the state's contribution to medical care for the poor has dropped 70 percent (in real dollars), according to the California Association of Public Hospitals. Last year the state cut another \$250 million from the public-health budget.

Higher education: The California State University budget has been cut 9 percent in the last 10 years. In the CSU system and also in the state system of community colleges, budget problems have led to overcrowded and canceled classes and a shortage of required courses, making it difficult for students to meet requirements and seriously eroding the quality of education.

Child protection: Although 480,000 cases of child abuse are reported annually in California, child-protection agencies have enough staff to investigate only a fraction of these, according to Barrow.

Environmental protection: Lack of state funds is hampering efforts to protect people and the environment from toxic hazards, according to environmental activists and Sacramento insiders. For example, according to Greg Karas, a water-pollution expert with Citizens for a Better Environment, Silicon Valley underground tanks have been leaking toxic chemicals from factories and gas stations for five years, but former Gov. George Deukmejian annually vetoed bills to fund a cleanup. By now, Karas said, the delay has allowed some of the toxics to seep so far they have entered drinking-water supplies.

Infrastructure: The state has a "backlog in infrastructure needs," according to Senate Rules Committee budget analyst Fred Silva. One example: The Legislative Analyst's Office reported in January that it will cost \$1.5 billion to make California's bridges earthquake-proof.

— J.T.

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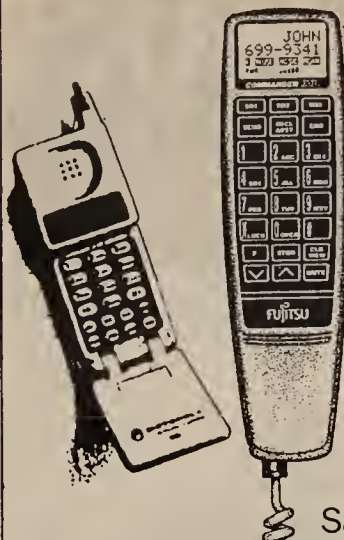
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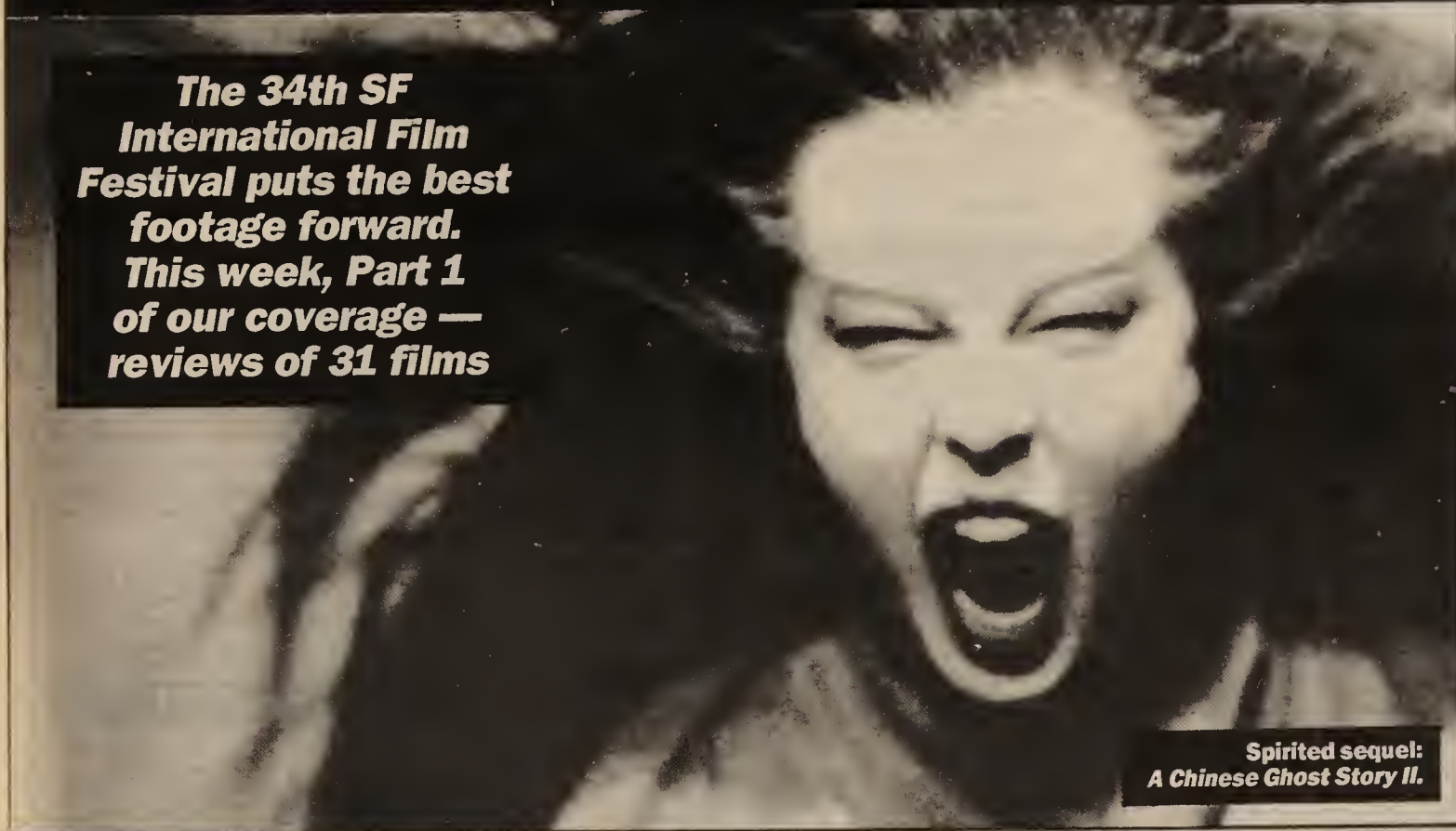
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**Spirited sequel:
A Chinese Ghost Story II.**

By Steve Warren

FROM *AMERICAN Dream* to *African Skies* to another *Chinese Ghost Story*, from the Maghreb to *Dr. Mabuse*, *Red Dust* to *Red Sunrise*, Anjelica Huston to *An Angel at My Table*, Madonna to *The Devil's Cleavage*, *Songololo* to *Dancin' through the Dark*, Demy to Dickerson, Kael to Kaurismäki to Kuchar and Les Deux Marceles — Carné and Proust — the 34th San Francisco International Film Festival (SFIFF) does its best to live up to the promise of San Francisco Film Society assistant director Laura Thielen: "We can find the films to stretch everybody's imagination." (As Stan Freberg once said in a promotion for radio, television stretches the imagination, too — "up to 21 inches.")

For a non-competitive festival, SFIFF gives a lot of awards — more than the Oscars, thanks to the Golden Gate Awards, which honor shorts, documentaries, movies for television — virtually everything but theatrical feature films. There are 22 categories, but only a few of the winners will be screened in the festival. Some others aired on KQED-TV last week.

There are also the Akira Kurosawa, Mel Novikoff, and, for the first time, Piper-Heidsieck awards, plus tributes to filmmakers and institutions. This year, the Kurosawa goes to 85-year-old Marcel Carné, the Novikoff to Pauline Kael (who will not be here to receive it because of ill health), and the P-H to Anjelica Huston. Tributees are cinematographer Ernest Dickerson, independent filmmaker George Kuchar, the 20-year-old Pacific Film Archive, and the late Jacques Demy.

Yet another award has been added this year, an audience-poll award for best film. These things are always tricky, but like television ratings, they

have a chance of achieving vague accuracy. Where possible, the top vote-getters will be repeated in the numerous TBA slots on the festival's closing days.

In addition to the usual once-in-a-lifetime viewing opportunities, there will be more chances than usual this year to be first on your block to see films that are going into commercial release, some immediately following their festival showings. Last year's festival premiered three of the year's 10 best films (according to my list) — *May Fools*, *Iceberg*, and *Jesus of Montreal* — and others that would have been on the list if they'd been released to theaters. This year, who knows? The festival has generally put its best footage forward in advance

press screenings, but with the complexities of print availability, there may be even better things to come.

Several restored and recently liberated films are on the schedule. Stanley Kubrick's *Spartacus* is headed back to theaters with about five minutes of previously censored scenes replaced (Anthony Hopkins dubbed some of Laurence Olivier's lines — they should have let him do Tony Curtis' as well), along with Alex North's overture and intermission music. That three-hour-and-17-minute epic is a short subject compared to Fritz Lang's 1922 *Dr. Mabuse, the Gambler*, a five-hour film to be presented in two parts at the Castro Theatre on May 4. Formerly banned films come not only from the

USSR (*Ilyich's Gate*) and Eastern Europe (*The Ambush*), but from Mexico (*Red Sunrise*) and France (*Rendezvous on the Docks*), as well. The last, made in 1953 to dramatize a 1950 dock strike, had been out of circulation for so long the negative, when it was located, had to be restored.

As usual, Zena Jones, Kurt Wolff, and I have neglected our housework for the last month to preview as many films as possible to aid in your decision-making. Check the festival program for more details and information about films we haven't seen, but remember: They like everything — otherwise, it wouldn't be in the festival. The program fails to mention some late entries, including Madonna's *Truth or Dare*, Bill Duke's *A Rage in Harlem*, Fellini's *The Voice of the Moon*, and Academy Award-winner *Journey of Hope*, so it's a good idea to call 931-FILM for updates.

With most evening tickets going for \$7, the risk factor involved in being adventurous is greater than ever, but when you consider some of the other movies around town you could squander a like amount on, it makes more sense. Opening night shows are \$20, including a champagne buffet; *Dr. Mabuse* is \$15, and the Anjelica Huston tribute \$10; weekday matinees are \$3.50. There are discounts for members of the SF Film Society and University Art Museum, as well as students, seniors, and the disabled. Tickets for all shows at all festival locations are available at the special SFIFF box office at the AMC Kabuki 8 Theatres, while Pacific Film Archive (642-1124; charge-by-phone 642-5249), the Castro Theatre (621-6120) and Aquarius Twin Cinemas (327-3240) have tickets for their own programs only. Advance tickets are also available through BASS (762-BASS).

We'll preview what we can of the

festival's second week in next week's Bay Guardian, but save this issue because many of the films reviewed below will have additional showings.

AMAZONIA:

VOICES FROM THE RAINFOREST

This documentary by Monti Aguirre and Glenn Switkes allows the Amazon Business Association and Amazon Military Command to have their say, but it's clearly on the side of nature and the indigenous people. Only 180 tribes remain, we are told, of the 900 that existed in Brazil before the Europeans came 500 years ago. The rest were killed by white people — either actively, with weapons, or passively, by the diseases the whites brought with them. Much of the film is visually like leafing through an old *National Geographic*. There's a vivid scene of a native in traditional garb with a monkey on his shoulder and a boom box in his hand, blasting music to which the tribe is dancing, while another native photographs them with a videocam. Another sequence focuses on the work of union organizer Chico Mendes, ending with his funeral, but assuming the viewer knows the details of his murder. Moving at an unhurried pace, this film shows the human as well as practical reasons for preserving the rainforest and its cultures. (Thurs/25 at 8 pm and Sat/27 at 12:45 pm at the Kabuki, SF; Mon/29 at 5 pm at Pacific Film Archive, Berk.)

— Steve Warren

AMERICAN DREAM

Barbara Kopple's Oscar-winning documentary rubs your nose in some pretty grim realities while tracing the story of the mid-'80s strike against Hormel by the local meat packers union in Austin, Minn., in protest against a wage rollback. A professional consultant gets them publicity, but they lose the support of their national union and face the permanent loss of their jobs if the strike continues. One brother literally turns against another as the strike drags on. Kopple doesn't take sides, except to dump everything on Reagan, but shows the tragedy of a bad situation growing worse as everyone does what they think is right. It's *Roger & Me* without the laughs. (Fri/26 at 7 pm and Wed/1 at 3:45 pm at the Kabuki, SF; Mon/29 at 9 pm at Pacific Film Archive, Berk.)

— S.W.

AN ANGEL AT MY TABLE

So far as acting goes, very young, teenage, and finally adult Janet Frame (Kerry Fox) — celebrated flame-haired New Zealand author — is perfectly played in this Jane Campion-directed story of her life. As a Depression-era child, she steals money from her father, chews gum, and lies, but is already writing poetry. As an adolescent she wins a medal and goes to a special school, but with adulthood finds teaching the only career open to her. At this point we're jarred by her incredibly bad teeth and her now almost pathological shyness, of which there's been no previous indication. She falls ill, is misdiagnosed as schizophrenic and subjected to eight years of shock treatment, and released only on the success of her first novel; but none of this is shown in detail, and she's rarely seen writing. Add to this too much detail that serves only to confuse throughout, and, sadly, this beautiful-to-look-at 158-minute film becomes mostly weansome. (Sun/28 at 1 pm at the Kabuki, SF; Tues/7 at 7 pm at the Aquarius, Palo Alto)

— Zena Jones

BORN CRIMINAL

Yolande Zauberman's *Born Criminal* (or *Caste Criminelle*) documents a caste of people forever deemed "criminal" by British authorities when India was under Britain's rule. Yolande Zauberman, the first filmmaker to enter this "forbidden" world, shot the film in Solapur in one of the "criminal" encampments where these people live. Most of the screen time is spent with an orphaned young man who sleeps nightly in a graveyard and an older couple and their family. Zauberman gives no narration, allowing the people to speak for themselves, and their degree of awareness adds considerably to the film's impact. "A law decided our history," says the young man at the film's start, somberly giving us a quick education of the life-defeating label he and three million others have no choice but to bear. The British have been driven out, he says, "but what they did haunts me." What the British did years ago was round up the "unruly"

continued page 23

DEMY'S TASSE RUNNETH OVER

ANDREW LLOYD Webber was barely a teenager when Jacques Demy and Michel Legrand "invented" the through-sung musical with *The Umbrellas of Cherbourg* in 1964, but of course they were just following George Gershwin in adapting the opera format to contemporary musical idioms. The beautifully filmed but mushily plotted *Umbrellas*, which SFIFF screens May 7 at 7:15 pm at the Kabuki, SF, and May 10 at 7:30 pm at Pacific Film Archive, Berk., was followed by the less highly regarded (except by me) but more colorful and lighthearted homage to the Hollywood musical, *The Young Girls of Rochefort*, which even featured Gene Kelly. It's high on my list of films I want to see again, but alas, a complete Demy retrospective would have to include such dreck as *Lady Oscar*, as well as good stuff like Demy's only American-shot film, *Model Shop*, an interesting outsider's look at our country.

The other two Demy films in the festival's tribute are *Lola* (April 28 at 12:45 pm at the Kabuki, SF), his first feature, filmed in his native Nantes but compromised because he couldn't afford to make the musical he wanted it to be; and the last film he completed, *3 Seats for the 26th* (May 5 at 5 pm at the Kabuki, SF), a musical with Yves Montand. Demy's widow, Agnes Varda, spoke highly of *3 Seats* when she was here a few years ago with one of her own films.

Nostalgia, romanticism, and coastal towns are hallmarks of Demy's films. Early in his career he said he hoped to build a body of work with recurring characters who would meet each other in later years. He never achieved this goal, but he left a few films that will endure, and that's all any filmmaker can honestly hope for.

— Steve Warren

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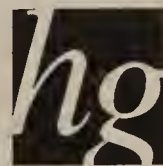


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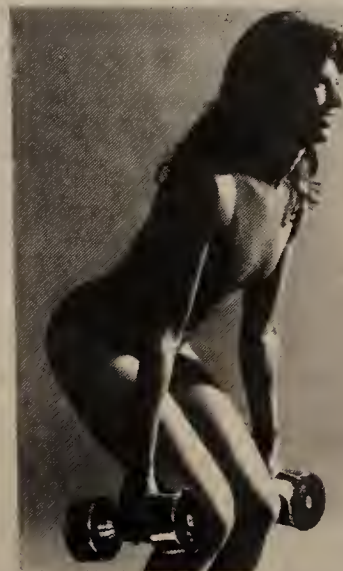
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FILM FEST

continued from page 21

Gypsy-like tribes who were living in the jungles and stick them in prison camps. The fences disappeared in 1947, but the invisible line remains: The film is full of stories of the harsh treatment and humiliation these people endure when they try to integrate themselves into the "outside" world. Few work. Some drink. Some do, in fact, steal — though who can blame them? When singing or telling stories of their family, the old couple seems happy and surprisingly content — we haven't got much, the woman says, but we have 10 children, and that's enough. But when the smiles fade, we see there's an underlying pain that can never just go away. As the old man says, "The world is not for us." (Sat/27 at 5 pm and Fri/3 at 6:45 pm at the Kabuki, SF; Mon/29 at 7 pm at Pacific Film Archive, Berk.)

— Kurt Wolff

THE BROTHER FROM ANOTHER PLANET

Where else would an alien — even an extraterrestrial one — land but on Ellis Island? Black-brother-from-space Joe Morton's first noticeable oddity is he doesn't feel pain, even though one foot is bloodily missing. The second is having the foot grow back with three taloned toes. Morton touches walls and hears the echoes of the millions who've preceded him, understands every language but speaks none, and replaces entire technologies with a touch. Small wonder he's regarded with suspicion by the regulars of a local Harlem bar. But after they help him find his place in society, he also eludes pursuing alien baddies John Sayles and David Strathairn, destroys heroin dealer Ed Baran, and falls in love with singer Dee Dee Bridgewater. Director Sayles' small-but-full-of-verbal-and-visual-delights film is a witty, hilarious, and microcosmic comment on society today in which Morton is merely magical. (Fri/26 at 2:15 pm at the Kabuki, SF)

— Z.J.

A CHINESE GHOST STORY II

Did someone say "Lighten up"? In need of comic relief, the festival finds it in the latest effects-laden genre spoof from Hong Kong producer Tsui Hark. I didn't see the prequel, which is recapped briefly at the beginning, but it didn't seem to matter. Ning, our hero, meets a woman who looks like the ghost he loved in Part 1 and fights several battles with and for her against human and supernatural opponents. You'll find everything from political commentary to a giant centipede in this fast, furious kung fu stew. (Sun/28 at 6:45 pm and Mon/29 at 10 pm at the Kabuki, SF)

— S.W.

DANCIN' THROUGH THE DARK

Director Mike Ockrent takes five lads and five lasses from Liverpool and makes this as lively an affair devoted to departure from the single life as you're likely to see this month. Deftly debuting Claire Hackett's scheduled to marry Conrad Nelson within 24 hours. She's saying goodbye to the single life via a hen party with four girlfriends at a hot new club, unaware that bridegroom-to-be Conrad Nelson's doing stag ditto with his four mates. Adding spice to the affair is the arrival of the band led by likable black-leathered former-local-lad-who-left-to-make-good rocker Con O'Neill, Hackett's former beau who's never forgotten her, nor she him. What happens en route to the outcome's enhanced by dexterous direction and dialogue, spot-on acting by all the highly individual men and women involved, plus a side glance at deadly dull North Country life, most of which is divided between the dance floor and the loo. (Tues/30 at 9:30 pm and Wed/8 at 7:15 pm at the Kabuki, SF)

— Z.J.

THE DEAD

This is a slight but perfectly marvelous coda to John Huston's career. Based on a James Joyce short story, it's liltily fleshed out with lovely music and photography and per-

fectly wrought characterizations, including those of Anjelica Huston as Gretta and Donald McCann as her husband Gabriel, who grow to understand each other better in a conversation after the annual dinner party (1904 edition) given by his aunts. Ms. Huston will appear in person to accept the Piper-Heidsieck Award. (Mon/29 at 7 pm at the Kabuki, SF)

— S.W.

EUROPA, EUROPA

Even Ripley's Believe It or Not would be hard-pressed to equal Polish-Jewish Salomon Perel's incredible true story. As



Anjelica Huston receives the first Piper-Heidsieck Award, Mon/29 at the Kabuki.

played (extremely well) by very likable young Marco Hofschneider, he's relocated to Poland, then shipped to Russia with his brother after his sister's killed in a Nazi riot. The boys are separated, and Perel's captured by the Russians, placed in an orphanage, and indoctrinated as a member of the Communist Komsomol Youth Organization. When the Germans attack, his fluency in their language convinces them he's a German who's also at ease with Russian, and he's used as an interpreter. But what follows makes the foregoing appear tame as the ever-terrified-his-circumcision-will-be-discovered Perel's "adopted" by a German officer and sent to Berlin's Hitler Youth school where circumcision's a distinct deterrent to romance with a young Nazi girl. By Agnieszka Holland's astonishing film's end, despite Perel's self-doubts, he's single-handedly given *chutzpah* a whole new meaning. (Sat/27 at 6:30 pm at the Kabuki, SF)

— Z.J.

THE FEATHER FAIRY

This year's festival discovery, Juraj Jakubisko, adapts a fairy tale by the Brothers Grimm for family audiences. Ever-magical Giulietta Masina plays the title character (*Perinbaba* in Czech), protecting an enchanted boy from The Reaper. When he wills himself to become human, the lad grows up instantly and goes off to save a distressed damsel from her wicked stepmother. It might have been cut to an hour for young attention spans, but the film has charm for all ages. (Sat/27 at 2:15 pm at the Kabuki, SF)

— S.W.

HALFAOUNE

Ferid Boughedir's rare view of Arab sexuality in this tender coming-of-age film works so well it's hard to believe it's his first. Small-for-his-age 12-year-old Selim Boughedir can still go with his mother to the ladies' Turkish baths, where amply endowed women wander about half-naked and young girls modestly cover their lower regions. He's titillated further by his strict father's airbrushed men's mags and the voluptuous next-door neighbor, who hangs up her bras in his courtyard when not trysting with his friend the shoemaker. But it's only when pretty young servant Carolyn Chelby comes to live in the household that young Boughedir has a chance to fulfill his sexual fantasies — hardly an everyday occurrence in Arab films. The many

glimpses of day-to-day Arab life add a variety of emotions to the already intriguing theme, and young Boughedir's a delight in this daring debut that cannot fail to intrigue, instruct, and — except for the circumcision scene — inspire. (Sat/27 at 9:30 pm and Mon/29 at 6:45 at the Kabuki, SF; Sun/28 at 9:30 pm at the Pacific Film Archive, Berk.; Thurs/9 at 9:45 at the Aquarius, Palo Alto)

— Z.J.

IMPROMPTU

If impromptu wit, fun, malice, and an all-round rousing romp suit your symphonic vanations, you'll love James Lapine's tyro triumph. Taking a liberty or two with the likes of George Sand (Judy Davis), Frederick Chopin (Hugh Grant), and Franz Liszt (Julian Sands), followed by the latter's lover Marie d'Agoult (Bernadette Peters) and the Duchess D'Antan (Emma Thompson), the film eventually brings together the very free-spirited be-trousered Sand with the fragile, near-feminine Chopin (Grant's the only weak member in a summate cast), but not before running its rip-roaring way through intrigue, jealousy, mockery, and prankishness. Some of the best moments take place at the Duchess D'Agoult's party, to which she invites both the aristocracy and the artistes in a doomed effort to make them mingle, after which the movie momentarily loses a little of its momentum before coming to its various conclusions in this superbly scripted minor masterpiece of improvisation. (Thurs/25 at 7:30 pm at the Kabuki, SF)

— Z.J.

JOURNEY OF HOPE

Though designed to promote a more humanitarian attitude toward refugees, Xavier Koller's tragic drama could discourage people in Third World countries from trying to emigrate — if they had access to the film in the first place. *El Norte* covered similar territory on different continents with a greater sense of urgency. Haydar and his family are in no physical danger in Turkey, only seeking to better their lives economically by moving to the "paradise behind the mountains" in Switzerland. Starting as a straightforward narrative, this *Journey* takes too long to reach any real drama — and even then dilutes it by trying to follow too many people in too many directions. For many — including the Oscar voters who named this the Best Foreign Language Film this year — the ending will have enough dramatic impact to make up for the rest. (Tues/30 at 9:45 pm at the Kabuki, SF)

— S.W.

THE LASERMAN

Peter Wang's cross-cultural comedy is too complex for its own good, but it's packed with enough shrewd and/or bizarre observations about our melting-pot society to make it enjoyable. Wang stars as a New York cop investigating a murder. Marc Hayashi, the Asian American son of a Jewish mother, is a peace-loving scientist hired to develop laser weapons. The question is, can he keep them from being used? (Fri/26 at 3:45 pm at the Kabuki, SF)

— S.W.

MARTHA AND I

Renowned Czech director Jiri Weiss' latest film is the coming-of-age tale of a young upper-class boy, Emil, that's set within the growing turmoil of Hitler's rise to power. It begins innocently enough, showing Emil's preoccupation with girls and sex and his gradual move away from his stifling, class-conscious home to a more eccentric lifestyle with his Uncle Ernst. But serious conflicts begin about mid-film, when Czech (and, it turns out, Jewish) Ernst marries his German housekeeper, Martha, and what seems at first like a cute coupling suddenly gets sticky: Martha's nationalist family hates that Ernst is Jewish, and Ernst's stuck-up sisters are appalled that their doctor-brother has crossed sacred class boundaries. We're jolted out of a somewhat lighthearted story into the fire of German-

continued next page

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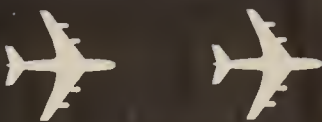
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FILM FEST

continued from previous page

occupied Prague. Marianne Sägebrecht's role as Martha seems to mature out of its working-class-German-hausfrau cliché as the film progresses, though Michel Piccoli's Ernst seems more the story's central figure. While Martha and Ernst supposedly do marry for love, it happens so quickly that believability isn't given a chance to set in. Overall, though, the characters are full-bodied and the story engaging and sincere. (Wed/1 at 6:30 pm and Sat/4 at 7:30 pm at the Kabuki, SF; Wed/8 at 7:30 pm at the Aquarius, Palo Alto)

—K.W.

THE MILLENNIAL BEE

Made in 1983, from the Slovak-portion-of-Czechoslovakia director Juraj Jakubisko's 175-minute epic follows a family living in a remote corner of the Austro-Hungarian Empire from the late 19th century to post-World War II. At its core is family patriarch Josef Kroner, as the film blends fact and fantasy following the family through times that run the gamut from earthy through tragic, heavily spiced with lovemaking along the way. But as time passes and Kroner's fortunes fail while his less honorable brother flourishes and old ways give way to new beginnings, one wonders if the scale is not too broad and the film too long. Meanings are occasionally obscure and inferences not always resolved, but overall the film remains a most unusual effort with a setting to match. (Fri/26 at 1:30 pm and Sun/28 at 3 pm at the Kabuki, SF)

—Z.J.

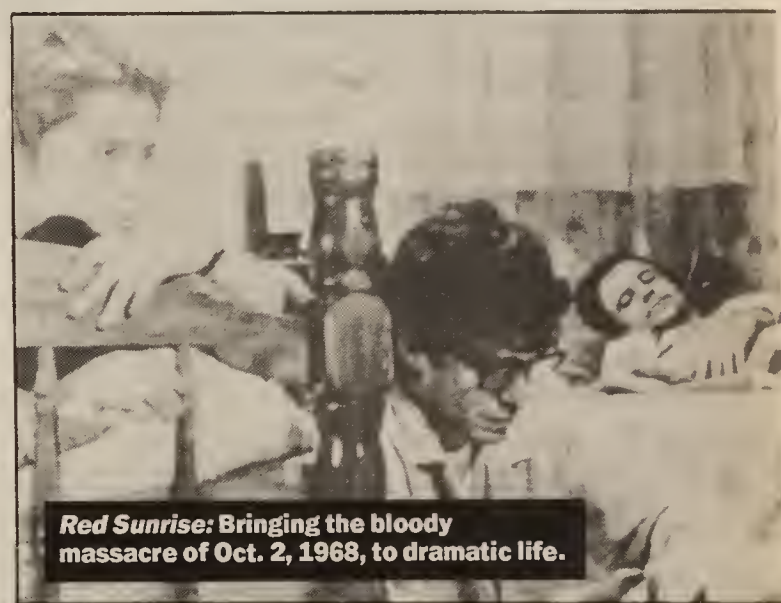
MO' BETTER BLUES

The most appropriate song for this Spike Lee movie would have been "What's It All About, Alfie?" Why? Well, first there's jazz quintet-owning Brooklyn trumpeter Denzel Washington. When he's not playing, he's practicing, which utterly frustrates the two women who adore him—modest, devoted Joie Lee and beautiful aspiring singer Cynda Williams. Oh, then the movie's about a love triangle? No, this part simply shows Washington's incapability of feeling any deep emotion beyond his music. Then is it about jazz musicians? Not really, because although their behind-the-scenes banter's funny and their music eminently listenable, knowledge of them remains fragmented. And although producer/writer/director Spike Lee's just fine as the band's compulsive baseball-betting manager, the role does little to clarify the film's obscure focus. Perhaps next time Lee should concentrate on directing, because this way obviously ain't the one to make a mo' better movie. (Sat/27 at 12:30 pm at the Kabuki, SF)

—Z.J.

MY SKY, MY HOME

As much as the U.S. is becoming a nation of haves and have-nots, we can't imagine the class distinction in Indonesia without the help of films like this one by Slamet Rahardjo Djarot, which puts the hope where it belongs—in the next generation. Andri, a pampered schoolboy, becomes friends with Gempol, a scavenger who can't afford to go to school, and runs away with him to the village in which Gempol was born. The ease with which Andri adjusts to everything is typical of the film's simplicity, but it's for a good cause. As a bonus, enough Indonesian history and culture are woven into the narrative to make



Red Sunrise: Bringing the bloody massacre of Oct. 2, 1968, to dramatic life.

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WHEN *RED SUNRISE* (Roho Amanecer), one of two Mexican entries in this year's SF International Film Festival, was finally unveiled in Mexico City last October, exuberant audiences converted the showings into impromptu political rallies. "October Second! Never Forget It!" chanted Autonomous University undergrads seated behind me at the seedy, ornate Ciné Juarez, echoing the rallying cry of Mexican students ever since that blood-drenched autumn afternoon on the eve of the 1968 Olympics, when government troops opened fire on a rally in the Tlatelolco housing complex's Plaza of Three Cultures. An independent count of the dead by foreign reporters indicated that at least 337 students had been murdered. The Mexican government continues to insist the toll of this watershed massacre was "approximately 30."

"Everything that has happened in

Mexico happened either before or after 1968," says Jorge G. Castañeda, the savvy political analyst teaching at Berkeley this spring.

Finished in 1988 and released in 1990, *Red Sunrise* is the first film the Mexican government has ever licensed for commercial release that takes on the Tlatelolco killings. But the bureaucracy did not do so without a battle—it took a prolonged campaign by artists and intellectuals to pry the picture loose from the all-powerful Interior Ministry's cultural censors for release—22 years after the massacre. Exhibited at 13 movie houses, *Red Sunrise* out-grossed U.S.-made shoot-'em-ups, usually the big winner in movie-mad Mexico.

Written, directed, and performed by veterans of the 1968 student movement that rocked Mexico to its roots, the film festival entry is a tight little thriller, zooming in on one middle-class family's agony

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the film accessible to everyone. (Wed/1 at 9:45 pm and Sat/4 at 1:30 pm at the Kabuki, SF; Mon/6 at 7 pm at Pacific Film Archive, Berk.; Wed/8 at 9:45 pm at the Aquarius, Palo Alto)

— S.W.

No, or The Vain Glory Of Command
Manoel de Oliveira is generally considered the "undisputed master of Portuguese cinema," as well one of Europe's great filmmakers, and this work, the 82-year-old Oliveira's 10th feature, certainly has the tone of an artist of revered stature. But it's also a difficult watch: It's the kind of thing you either call intellectually challenging or just plain dry. Its subject is the history of the Portuguese empire, told via a "casual" philosophical discussion between a group of soldiers on their drive to battle in 1973 Angola. Half the film is the soldiers arguing politics and talking history; the other half is dramatizations of these history lessons — significant historical events that mark the Portuguese empire's rise and fall. The structure thus interweaves the fates of Portugal and of the soldiers right up to the film's bitter end. Long scenes filled with pure discussion, the camera cutting from soldier to soldier during their drive to the battle that marks the climax, make the film's tone inevitably lofty. The flashback battle scenes are massive events, but I found the historical characters unengaging. The price of power is huge, the film is telling us, and the search for truth is ultimately an endless trek — a decent message, yes, but not an immediately captivating telling. (Sat/27 at 7 pm and Sun/28 at 4:15 pm at the Kabuki, SF; Thurs/2 at 7 pm at Pacific Film Archive, Berk.)

PRIZZI'S HONOR

What does one Mafia mobster give another for Xmas? Gift-wrapped brass knuckles, of

course. That's how director John Huston begins his blackly satirical look at American "family" life, where men of varying intelligence are solidly bound together by the rigidly traditional rules of a lifestyle that's anything but. To this money-motivated code, otherwise-not-too-bright Jack Nicholson is fiercely loyal. When he meets tax consultant Kathleen Turner and marries her, he finds she's also a hit person for the Mafia, which doesn't please the Prizzi Family, particularly don William Hickey and hoods Robert Loggia and Lee Richardson. What follows is a dizzying series of betrayals committed in the name of loyalty, Turner's big mistake being in not knowing the meaning of the word. But Huston's often very funny, sometimes slow story is a clever, well-acted near-miss, with only Nicholson playing more a character actor than a lead. But, far from being a piece without honor, it's merely a tad tarnished. (Fri/26 at 1 pm at the Kabuki, SF)

— Z.J.

A RAGE IN HARLEM

Bill Duke's version of Chester Himes' novel is generally entertaining, but lacks a needed sense of manic energy — it takes too long to establish that it's part comedy. Duke provides countless visual gems, even when he loses control of the big picture, but *Rage* will probably be remembered, believe it or not, for Robin Givens' star-making performance, which ranks with those of Jane Russell in *The Outlaw* and Brigitte Bardot in *And God Created Woman*. Unfortunately, her sophistication and to-die-for wardrobe have nothing to do with her character, an impoverished black woman who travels from Natchez to Harlem in 1956. Forest Whitaker, Gregory Hines, and Danny Glover have their moments, but

continued next page



: RED SUNRISE

during that fatal October day. Because of the shoestring (\$400,000) budget and the very real possibility of political interference, *Red Sunrise* could not be shot outside, and so no footage of the actual massacre is shown on screen. All action is focused on the intergenerational family tensions, heightening to near-hysteria as the blood-curdling events unfold outside the claustrophobic Tlatelolco apartment in which the film was shot. One scene of government agents plotting a sniper provocation from a building balcony, while the family patriarch and his grandchild unwittingly play with toy soldiers under their feet, caused Mexico City audiences to viscerally gasp at the specter of impending doom. "The Mexican family, the nucleus upon which the country is founded, is threatened, beaten, and tortured and, finally, killed by its own government," wrote La Jornada Weekly critic

Yehudi Mam. "The message of *Red Sunrise* couldn't be clearer."

In the wake of the release of the *Red Sunrise* from the censors' can (*enlartada* — "canned" — is the sobriquet for the censure of films in Mexico), several other blocked movies have been let out of the Interior Ministry for commercial exhibition — among them *Shadow of the Strongman*, a movie confiscated upon its completion by the prominent director Julio Bracho 30 years ago for allegedly libeling the military, and never shown in Mexico.

Such authoritarian gestures made tackling the taboo subject of the Tlatelolco massacre more ticklish, reports leading man Hector Bonilla, who earns his living as a popular soap opera star and who put up most of the money for the venture.

When co-author Xavier Robles tried to examine newspaper accounts of the killings, he found all papers for the month of October 1968 removed from the National Archives. Both Bonilla and Robles credit a resurgent Mexican left for having freed *Red Sunrise* from the can. They also consider that the 1989 student massacre in Tiananmen Square so internationalized the theme that the Mexican government, run for the past 61 years by the Institutional Revolutionary Party (PRI), could no longer afford to dodge the issue.

"Twenty-two years ago, we made a promise to the Mexican people to tell the true history of what happened to the student movement," Robles remarked during an interview last October. "By making this movie, we have paid our debt to our dead."

Red Sunrise plays April 26 at 10 pm and May 4 at 1 pm at the Kabuki, SF, and May 2 at 9:15 pm at Pacific Film Archive, Berk.

— John Ross

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FILM FEST

continued from previous page

the pace is too slow too often. (Wed/1 at 9:45 pm at the Kabuki, SF)

— S.W.

RED DUST

Like Americans, the Chinese adore soap operas, and director Yim Ho's heightened the genre to the level of romantic melodrama as, in 1938, eccentric writer Lin Chinghsia meets and falls in love with literary admirer/cultural officer Chin Han, who is also a collaborator with the occupying Japanese. The film becomes a love story intermittently interrupted by smidgens of history as Chinghsia suffers the taboos of such a relationship and loses her best friend, appealing Maggie Cheung, in the process. She also loses Han when the Japanese surrender and he's forced to leave. The situation is not improved when she follows him, only to find he's having an affair with his landlady. She tries to forget by incorporating her pain into one of her stories that thread through the film, as quantum leaps take us through the ensuing emotional years. It all adds up to a fascinating, well-acted, exquisite-looking melodramatic mood piece whose occasional lapses are more than atoned for by all of the foregoing. (Wed/25 at 7:45 pm and Fri/27 at 9:45 pm at the Kabuki, SF)

— Z.J.

RENDEZVOUS ON THE DOCKS

Do the Italians hold exclusive title to neorealism? No way, as this 1953 French portrayal of the 1950 longshoremen's strike in Marseilles proudly shows. Paul Carpita's film is fantastic in its portrayal of daily life on the docks — the film's filled with impressive images of huge ships, swinging ropes and cables, busy workers, and smoky railroad yards — but it also deals frankly with the difficulties of a young worker struggling to raise money to marry his girlfriend and start a family. Look back at French masterpieces like Jean Renoir's *La Bête Humaine* or Jean Vigo's *L'Atalante*, and you'll see the history the French really have for portraying accurately the details of factory-bred life. The trainyards, the ships, the whistles piercing the morning air — these are the things a dockworker sees and hears every day. But the film is also specifically attached to the event it portrays: It was shot with non-actors only a few years after the strike on the same Marseilles docks, confiscated by police after an aborted premiere, and not released from the censors until 1988. (Sat/27 at 10 pm and Wed/1 at 7 pm at the Kabuki, SF; Tues/30 at 9:30 pm at Pacific Film Archive, Berk.)

— K.W.

SHORTS IN A FEATURE-LENGTH WORLD, PROGRAM II

Su Friedrich's *Sink or Swim*, which occupies two-thirds of this program, tells a powerful story in an experimental format — 26 vignettes keyed to letters of the alphabet, working backwards from Zygote to Athena/Atalante/Aphrodite. It's about a girl's relationship with her father and how it prepares her to compete with men in the real world, complete with fairy tales, mythology, divorce trauma, and madness. Much of the photography is crude; what narrative there is, is oblique; but a picture emerges and stays with you. The other four brief shorts on the program were not previewed, but also sound experimental. (Mon/29 at 9:45 pm and Thurs/2 at 3 pm at the Kabuki, SF)

— S.W.

SLACKER

Richard Linklater's amazing feature is *My Dinner with André* for the MTV generation, roaming around Austin for 24 hours and giving 105 people from five seconds to five minutes to make an impression — which a surprising number of them do. Though fully scripted and rehearsed, it looks as if it could have been improvised and actually shot in a single day. Conspiracy theories, assassins as heroes, and Madonna's pap smear are some of the impressions you'll carry away from this deceptively loose, totally captivating film. (Fri/26 at 10:15 pm and Sat/4 at 10:15 pm at the Kabuki, SF)

— S.W.

STEP ACROSS THE BORDER

Ignorance is far from bliss when the only

continued page 74

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Power guard Sarunas Marciulionis fearlessly drives the lane, oblivious to heavy traffic.

STREAKING INTO THE PLAYOFFS

The Warriors are on a roll again, but will their outside game be any match for the Spurs' inside star David Robinson?

By Bob Ivry

GOLDEN STATE Warriors coach Don Nelson isn't one to make like Pollyanna and wax too optimistic about his team's chances in the NBA playoffs, set to begin Thursday.

"In order to survive the first round," Nelson said, "we'll have to play over our heads. We'll have to play better than we are."

They'll also have to play better than the San Antonio Spurs, their first-round, best-of-five opponent, to make it to the Western Conference semifinals. And that won't be a waltz through a field of wildflowers.

The Spurs (55-27), who finished a hair's breadth ahead of the Utah Jazz to win the Midwest Conference crown this season, feature 7-foot-1 David Robinson, arguably the league's best big man, who recorded his highest point total of the season, 42, against the Warriors earlier this season.

The tall question for Warrior worriers is this — which Golden State team will take on Robinson and the Spurs Thursday night at San Antonio's HemisFair Arena? The team that won five straight — including a 125-106

blowout of Utah Sunday — to finish the regular season, or the team that let big leads wither away and lost to the lowly likes of the Clippers, the Kings, and the Hornets in late March and early April?

When all cylinders are pumping, the Warriors can look like last year's Pistons. Point guard Tim Hardaway, in his first postseason play, has the ability to thread through the Maginot Line to make an easy layup; Chris Mullin, on the verge of becoming a perennial All-Star, can regularly swish 20-footers with his off hand and his eyes closed falling away from the basket; and 6-5 Mitch Richmond could get, as the players say, "unconscious" and hit nothing but net time after time, in addition to dominating under the boards.

Golden State can trounce anybody in the league if the stars are aligned in a certain way, but given an unfriendly astrological configuration, the team can also be awful.

THIS PAST weekend's windy weather can be attributed to Nelson's hearty sigh of relief. His team won't be facing Portland in the opening round, and, boy, is he glad. After a close call, Golden State

(44-38) was able to finish comfortably ahead of the Seattle SuperSonics for the seventh seed in the Western Conference, thus dealing the Sonics the suicide mission of trying to stop the league's winningest club and matching the Warriors with the more vulnerable Spurs.

"The Blazers are the best team," Nelson told the Bay Guardian. "They have no weaknesses."

On other occasions, Nelson has said that there are only a handful of teams in the league that have the ability to challenge for a championship, and the rest just try to play some exciting basketball.

If that's true, the Spurs belong in the first category, while the hometown squad is firmly ensconced in the latter.

Typical of the vicissitudes of the Warriors' 1990-91 season was their 2-2 record against the Spurs, during which they looked alternately like world-beaters and bums.

There was the aforementioned 42-point game by Robinson, a second-year player out of the Naval Academy who served in the military for three years before he arrived in the NBA and helped make the Spurs an instant playoff team. Then, the Warriors took a Feb. 5 game from the Spurs in San Antonio.

"I wouldn't put too much stock in that win," Nelson cautioned. "They had two or three guys out and Robinson was tired. Don't make anything out of our beating them."

The highlight of the Golden State season was its 10-4 January, which included back-to-back road wins over Boston and Philadelphia. But since those golden days, the team has been unpredictable, playing lag-footed one day, then rolling to an easy victory the next. But one thing has been consistent since midseason — no Warriors lead has been safe.

"We make our living from the outside," Nelson explained, referring to the fact that the Warriors' inside positions have been filled on a sort of Big-Man-of-the-Week basis. "When you do that, you tend to go up and down. We're not a strong rebounding team, so we're vulnerable to losing leads."

"You can't practice things that you're physically unable to control. We're not all of a sudden going to be an inside team," he added.

That lack of an inside game spells trouble, because, in Mr. Robinson's neighborhood, rivals need an inside game — or break out the record books.

WHO WILL be the poor sap Nelson designates as the Goliath that must stop David?

The Golden State coach isn't telling anyone, but chances are it'll be a varied cast of characters. In previous games, Nelson has drafted just about everybody on the squad to the task. There's 7-foot center Alton Lister, who can be flat-footed on defense but shows intermittent — albeit short — flashes of brilliance; 7-foot backup center Paul Mokeski, a wily, popular 11-year veteran of the NBA whose biggest claim to fame this season was stripping the ball from Patrick Ewing in the closing seconds of a March 28 game, icing a victory over the Knicks; 6-10 Jim

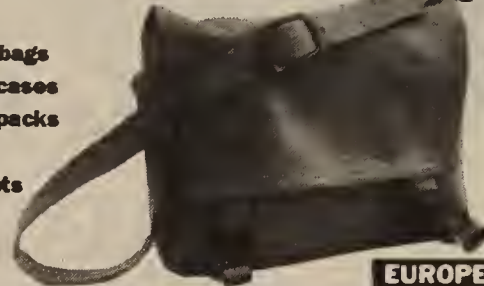
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CALENDAR OF EVENTS

- MAY 1**
WEDNESDAY
7:30 PM
MICHAEL CHABON, author of the best selling, critically acclaimed *The Mysteries of Pittsburgh*, will read from *A Model World And Other Stories*. "Chabon writes beautiful sentences - scintillatingly crafted, yet retaining an easy, colloquial vitality." *THE NEW YORKER*
- MAY 2**
THURSDAY
7:30 PM
JOY WILLIAMS, author of *Breaking And Entering*, *State Of Grace*, and *Taking Care*, will read from her latest collection of stories, *Escapes* (just published in paperback). "Each of these pieces is a flash of light catching an exposed human soul...Williams's language...is a poetic wedding of the surprising and the true." *PHILADELPHIA INQUIRER*
- MAY 7**
TUESDAY
7:30 PM
STEPHEN PIZZO, freelance investigative journalist, will discuss *Inside Job: The Looting Of America's Savings And Loans* (just published in a completely updated paperback edition) which he co-authored with Mary Fricker and Paul Muolo. "A chilling account, cast almost in cinematic terms of greed and criminality." *NEW YORK TIMES*
- MAY 8**
WEDNESDAY
7:30 PM
JIM PAUL, a San Francisco-based writer whose work has appeared in *The New Yorker* and *The Paris Review* will discuss *Catapult: Harry And I Build A Siege Weapon*. Having been told he could not take a piece of Red Creek quartzite on a plane as it could be a weapon, Jim Paul started thinking about ancient civilizations, rocks, time, and weapons. This unusual first book is the true story of two twentieth century men who set out to build a medieval weapon, and is a charming, speculative, and philosophical look at war, friendship, and art.
- MAY 9**
THURSDAY
7:30 PM
ANDREW HARVEY, novelist, poet, and travel writer whose previous books include *Burning Houses* and *A Journey In Ladakh* will discuss *I Hidden Journey: A Spiritual Awakening*. "It is a wonderful book, absolutely readable and unique, and glowing, shining with the truth and the mystery of truth...It is the extraordinary coming close to the Divine, actually spoken about, for once, in words and offered to our thoughts." *IRIS MURDOCH*
- MAY 10**
FRIDAY
7:30 PM
ROBERT DARTON, Shelly Cullom Davis Professor of European History at Princeton whose previous books include *The Great Cat Massacre* and *The Kiss of Lamourette* will discuss *Berlin Journal, 1989-1990*. Professor Darton's having spent the 1989-1990 academic year in Berlin resulted in this book, an exhilarating eyewitness account of a remarkable time which shows us the human face of revolution.
- MAY 12**
SUNDAY
7:30 PM
JOAN CHODOROW, Analyst member of the C.G. Jung Institute of San Francisco, registered dance therapist, and former president of The American Dance Therapy Association, will discuss *Dance Therapy And Depth Psychology: The Moving Imagination*. "I have no words to describe the love and joy that engulfed me as I read. Joan Chodorow speaks and dances the Jungian thought; the Jungian genius becomes embodied in her work." *TRUDI SCHLOP*
- MAY 14**
TUESDAY
7:30 PM
MARK LAPIN will read from *Pledge Of Allegiance* which Jessica Mitford called "the best first novel I've read in eons." "A heart-wrenching plot with a twist...A nine-year-old's love of the Brooklyn Dodgers and his parents equally passionate devotion to the American Communist Party." *KIRKUS REVIEWS*
- MAY 15** WED.
7:30 PM
Come meet and ask questions of a panel of eminent Bay Area Mystery Writers discussing their craft: **JANET DAWSON, LINDA GRANT, JACKIE GIRDNER, SHELLY SINGER, SARAH SHANKMAN, and MARILYN WALLACE.**
- MAY 16**
THURSDAY
7:30 PM
DIANE ACKERMAN, poet, essayist, journalist, naturalist, pilot and adventurer whose previous books include *A Natural History Of The Senses* and *On Extended Wings* will read from *Jaguar Of Sweet Laughter: New And Selected Poems*. "Her response to her subjects is total. All of her is in each poem, and this 'all' reveals a woman of sensitivity, restraint, ingenuity, and passionate daring." *THE HUDSON REVIEW*
- MAY 17** FRIDAY
7:30 PM
NICHOLSON BAKER, author of *The Mezzanine* and *Room Temperature* will read from *U Anvil*, a unique and highly entertaining investigation into how his life has been shaped by the works of John Updike.
- MAY 18**
SATURDAY
7:30 PM
DAVE MARSH, editor of *Rock & Roll Confidential* (a newsletter about music and politics) whose previous books include *Born To Run: The Bruce Springsteen Story* and *Sun City: The Struggle For Freedom In South Africa*, will discuss *50 Ways To Fight Censorship: And 100 Important Facts You Need To Know About The Censors.*
- MAY 19**
SUNDAY
7:30 PM
KUKI GALLMAN will read from *I Dreamed Of Africa*, an extraordinary portrait of one woman's life, of the tragedies she endured, and of the strength she found in her love of Kenya, her adopted homeland. "Both a dream fulfilled and personal tragedy are revealed in this moving memoir. This heartrending account reveals its author's courage and strength." *PUBLISHERS WEEKLY*
- MAY 20**
MONDAY
7:30 PM
ALAN DERSHOWITZ, professor, appellate lawyer, and columnist whose previous books include *The Best Defense* and *Reversal Of Fortune*, will discuss *Chutzpah*. In this new book, Dershowitz looks back over his life experiences, specific cases, and historic causes to reflect on his generation of Jews in America—the changes they've witnessed, the changes they've created, and the changes that must still take place.
- MAY 21**
TUESDAY
7:30 PM
MARTIN DUBERMAN, distinguished CUNY Professor of History and founder of The Center For Lesbian and Gay Studies at the Graduate Center at CUNY, whose previous books include the highly acclaimed biography *Paul Robeson* and the co-editing of *Hidden From History*, will read from *Cures: A Gay Man's Odyssey*. "Duberma is a major figure in contemporary culture. Cures is the fiercely courageous story of his early hatred of his homosexuality, the sadistic therapies he sought, and his eventual, creative self-acceptance. This book will be an important document about love and freedom." *CATHARINE R. SIMPSON, PROFESSOR, RUTGERS UNIVERSITY*
- MAY 22**
WEDNESDAY
7:30 PM
MICHAEL MODZELEWSKI, Contributor to *Animal Kingdom*, *Sports Illustrated*, and *Outside* magazines will discuss *Inside Passage: Living With Killer Whales, Bald Eagles, And Kwakiutl Indians*. "Like Jack London, Michael Modzelewski is a master storyteller who entertains us with fast-paced tales of youthful quests in the northern wilds...as London wrote parables for the taming and destruction of the natural world of his day, Modzelewski now gives us one for its salvation." *GALLEN ROWELL*
- MAY 23**
THURSDAY
7:30 PM
JONATHAN RABAN, author of *Coasting: A Private Journey, Foreign Land*, and *Old Glory* will read from *Hunting Mister Heartbreak: A Discovery Of America*. "Wonderfully observant, often hilarious, the book is written in almost sensual prose with the astonished integrity of a visitor who dropped in from another planet." *PUBLISHERS WEEKLY*
- MAY 28**
TUESDAY
7:30 PM
ROBERT LEONARD REID will read from *Mountains Of The Great Blue Dream*. "In this collection of seven essays, Reid, a mountaineer for 25 years, aims high: it is the soul of the climber at timberline that holds his interest...blending facts and his emotions, the author beautifully and passionately describes his experience on the slopes." *PUBLISHERS WEEKLY*
- MAY 30**
THURSDAY
7:30 PM
FERNANDA EBERSTADT, author of *Low Tide* ("Enchanting...hurting with talent and love of life." - Washington Post Book World), will read from *Isaac And His Devils*. "A wonderfully wise and moving novel about a loving father and his remarkable son...The life and characters of a small New England town are vividly evoked, but it is Isaac, awkward and tenacious, whose search for meaning and honorable fulfillment rightly dominate the book—and touch the heart." *KIRKUS REVIEW*
- MAY 31** FRIDAY
7:30 PM
GORDON LISH, editor and teacher whose previous books include *Dear Mr. Capote*, and *What I Know So Far*, will read from *My Romance*, his new novel.

All of these events are free, and you are warmly invited.

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WARRIORS

continued from previous page

Petersen, who rose from the basketball grave this year and whose rebirth as a quality player will be important to the Warriors' playoff hopes; and 6-8 power forward Tom Tolbert, whose gutsy if sometimes brainless play has gotten a lot less attention than his gutsy if brainless haircut.

Nelson has also used tiny Tim Hardaway against Robinson, presumably on the theory that an elephant can be driven to distraction by a fly, as well as Mullin and the raw rookie forward Tyrone Hill. Nothing will probably work for long, but perhaps the Warriors can exploit "The Admiral's" lack of any offensive repertoire outside of seven feet.

That's what makes Robinson in the future so much scarier than the Robinson of today. He really, truly, has two offensive moves — the layup and the dunk. What makes Robinson scary now is his looming defensive presence. He leads the NBA in blocked shots with 290 — 3.77 per game. Compare that with the Warriors' team leader in the same category, Lister, with 90.

Rod Strickland will be in charge of shoveling pay dirt Robinson's way. The second-year point guard may be the weakest link in the Spurs' starting lineup. The young man's gone through a lot lately — a broken hand suffered in a San Antonio barroom brawl and an arrest for allegedly whipping it out inappropriately in a Seattle hotel — and who knows where his head's at some of the time. He's immensely talented but also unpredictable, and he'll have Hardaway, a talented defender, on his butt.

Picking up the considerable slack for San Antonio are the rest of the starters — forwards Terry Cummings and Sean Elliott and off guard Willie Anderson.

Cummings, the power forward, has been renowned for years for his steady play on both ends of the court. His acquisition from Milwaukee two years ago — almost as much as the addition of Robinson — vaulted the Spurs into title contention. His leadership will be important as San Antonio enters the pressurized zone of high expectations during playoff time.

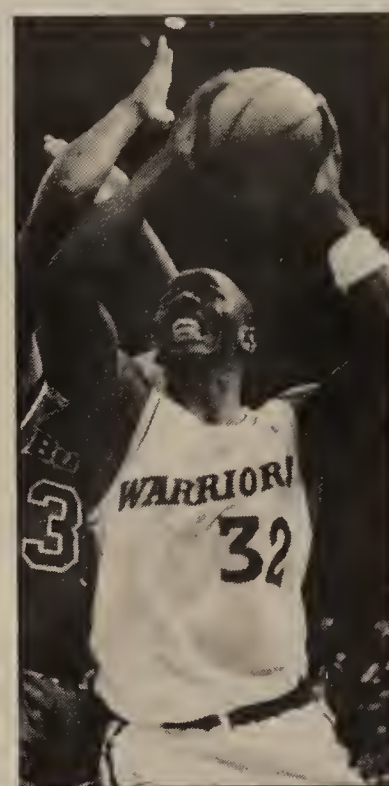
Elliott is quietly becoming one of the best young forwards in the game, and Anderson can be tough because he can shoot and he's taller at 6-8 than any of Golden State's guards.

After bowing out of last year's playoffs following a frenetic, seventh-game overtime defeat at the hands of the Trail Blazers, San Antonio was criticized for its weak bench. Since then, David Wingate has emerged as a solid player and veteran

swingman Paul Pressey was added to the roster. Sidney Green, a hard-nosed banger, is Robinson's backup at center.

Golden State's 12-man playoff roster indicates an emphasis on open-court speed and ball-handling. Nelson, keeping intact a long-standing antipathy toward rookies, is leaving his two 1990 second-round draft picks, Les Jepsen and Kevin Pritchard, on the inactive list for the time being. Replacing them are CBA and international league veterans Mario Elie, a poor man's Mitch Richmond, and Vincent Askew, a poor man's Mario Elie. Both are in the 6-5, 6-6 range and play guard, but are strong enough to mix it up under the boards.

They'll anchor a rejuvenated bench led by 6-5 guard Sarunas Marciulionis, who more and more is earning



Rookie Tyrone Hill may be one of several Warriors to match up with the Spurs' David Robinson.

the confidence that made him the first Lithuanian player in the NBA, and forwards Rod Higgins, an outside shooting threat, and the improving but still unproven Hill.

A FEW months ago, when the 1992 Olympic basketball head-coach position was up for grabs, Nelson made a comment to some local sportswriters that he'd sure love the job. Word got around, and San Antonio coach Larry Brown, also a possible candidate for the prestigious post, said that Nelson was campaigning for the job. Why this should be a negative factor is a mystery, but some observers said that when USA Basketball officials chose Detroit coach Chuck Daly, Nelson's unseemly — and oh-so-immodestly unamateurish — conduct was a factor. Nelson was publicly disappointed, and some members of the press blamed Brown.

Last week, Daly and USA Basketball selected the team's assistant coaches, and once again Nelson's name wasn't on the list. (Cleveland coach Lenny Wilkens, Mike Krzyzewski of Duke University, and P.J. Carlesimo of Seton Hall were the choices — an event that was met with very little fanfare locally, possibly in deference to Nelson.)

Which brings us back to the NBA playoffs. Does Nelson feel extra impetus to beat Brown? Is there an ax to grind?

"There's no rivalry between me and Larry Brown," Nelson told the Bay Guardian. "Where did you hear that? He's a great coach and I'm a big fan of his."

Still, one gets the impression Nelson would like to bury the hatchet — somewhere in the side of Brown's head. A playoff victory over the favored Spurs would settle the score.



PHOTO BY DEBRA DIPOLO
'As American as rolling a hotdog in a corn tortilla': (l.-r.) Herbert Siguenza, Richard Montoya, and Ricardo Salinas of Culture Clash.

BORN IN THE U.S.A.

San Francisco's Latin American theater group, Culture Clash, attacks the stereotypes of its bicultural roots with uninhibited satire and wit

By Robin Kennett-Hart

PERHAPS YOU'VE seen them around town in the last seven years, performing their plays at local theaters, opening for music groups, or doing benefits. You might have heard about their particular brand of humor, social satire at its finest — no icon too sacred, subject matter too touchy, or stereotype too volatile to dismantle and blow up. Now, if all goes according to plan, TV viewers across America will be able to laugh at a comedy trio as American as they are Latino. As Ricardo Salinas, a member of San Francisco's Culture Clash, puts it: "You've heard of the Brat Pack; well, we'll be the Wet Pack."

Culture Clash was founded at Galeria de la Raza, an art space in San Francisco's Mission District, on Cinco de Mayo, 1984. Before that, members Salinas, Herbert Siguenza, and Richard Montoya gained their acting chops via community theater and touring groups; all three are former members of Luis Valdez's El Teatro Campesino, the theater company that rose out of the farmworkers union struggle in the 1960s. The trio's work in nonprofit theater has earned them a commendation from the State of California for their educational contributions.

Culture Clash's subject matter is almost always controversial, dealing with issues of racism, sexism, and general urban blight. But the three members claim their foremost objective is to entertain. Indeed, Culture Clash's militant brand of humor has proven broad-based in appeal — from Latino audiences to the mostly Anglo realm of subscriber-based the-

ater, from teens and seniors to hip urbanites. They continually play to sold-out houses on extended runs. Now shooting a sitcom pilot for Fox Television based on their successful play *The Mission*, the members of Culture Clash could expand their popularity to a venue of millions. Few entertainers have come to TV with such a political background; still fewer have come with a proven ability to appeal to the bicultural, bilingual world of millions of Latin Americans.

The question now arises: What effect will "going mainstream" have on one of the finest Latino comedy groups in the country?

Culture Clash was created when the trio realized there was little, if any, theater addressing the urban reality of many Latin Americans. Siguenza grew up in San Francisco and originally studied to be a visual artist. Salinas, brought to America from El Salvador at age 3, has degrees in broadcasting and speech. Montoya is the son of poet/artist/educator José Montoya, one of the mainstays of the Chicano movement. Some of Richard's earliest memories are of visiting United Farm Workers' camps in Delano, marching on picket lines, and watching El Teatro Campesino performances in the fields or on the backs of flatbed trucks. "Chicano theater of this time [the '60s and '70s] was important and had its place in history, and still does," says Montoya. "But there came a time when you could no longer come out with a mask on and a sign around your neck, portraying the white man as the devil and [Chicanos] as the victims. That's a simplistic nutshell of where a lot of those plays were coming from. When touring the country, your work has to have a certain viability to it that those earlier pieces don't have any-

more. They didn't age well."

"Not only that," adds Siguenza, "culturally, these plays weren't really addressing who I was — there's millions of Latinos like me who are bicultural, bilingual, who are as proud of their American roots as they are of their Latino roots. I watched *Leave It To Beaver*, I know as much American trivia as anybody else. A lot of the time, [El Teatro Campesino] plays deal with a farm-worker reality, and I'm no farmworker. Nobody was addressing urban issues."

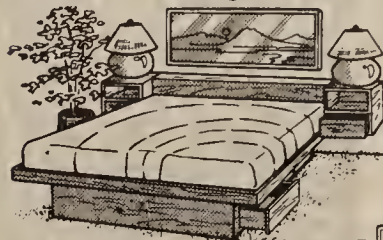
With comedy, the trio realized that they could address socially relevant issues but disguise them through wit. Their play *The Mission* lampoons street violence (with *cholos* that fight each other with giant forks), satirizes the negative stereotypical roles of Latinos that Hollywood often perpetuates, and skewers religious icons like Junipero Serra and his deadly influence on early Indians (Mexican Indians). *Yo Frankie*, a piece written for the Berkeley Repertory Theater's school touring program, highlights and addresses the "acid-washed, big-haired, MTV'd-out, Mazda-mini-truck generation," a segment of the Latino community that Culture Clash feels is over-assimilated as well as preyed upon by commercialism, and which is rapidly replacing the *cholo* in Latin youth culture. A benefit performance called *Stand and Deliver* pokes fun at recent cultural heroes, such as math teacher Jaime Escalante.

"With *The Mission*, some people were very concerned that we were actually perpetuating stereotypes," says Montoya. "What we try to do is to set them up as high as they can be by

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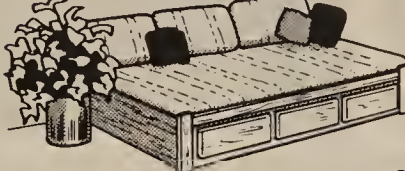
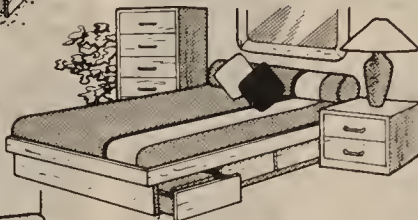
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APRIL 28. SUNDAY. 2:00 P.M. PAUL MONETTE

Paul Monette, author of the celebrated *Borrowed Time: An AIDS Memoir* and a warrior in the battle against the AIDS holocaust that has been raging on American soil for ten years now, will read from his dramatic, yet darkly comic new novel, *Halfway Home*. Here he tells the story of two Irish Catholic brothers, one gay and one straight; one living with AIDS and one living in fear; a novel of families—those we are born into and those we select.

APRIL 29. MONDAY. 8:00 P.M. SUE GRAFTON

Best-selling mystery writer Sue Grafton will read from and sign her newest, wittiest and funniest book to date, "H" is for Homicide. Kinsey Millhone returns for another highly suspenseful mystery, her most complex and dangerous case yet...

APRIL 30. TUESDAY. 7:30 P.M. MICHAEL DORRIS AND LOUISE ERDRICH

America's greatest literary couple, Louise Erdrich and Michael Dorris, will read from their new novel, *The Crown of Columbus*. This work promises to be the literary event of the year and is filled with unforgettable characters, humor, suspense, passion and even a page-turning search for a lost treasure. We loved this book!! Please note the time.

MAY 1. WEDNESDAY. 8:00 P.M. SANDRA CISNEROS

Award-winning Latina poet Sandra Cisneros author of *The House on Mango Street*, will read from her new book *Woman Hollering Creek and Other Stories*. These stories, breathtaking in their precision and filled with unending moments of infinite and intimate wisdom, depict the depth and variety of life around the Mexican border while bringing us to an awareness of the commonality of our fears, desires, and dreams.

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CLASH

continued from previous page

using them, and then just exploding them, shattering them. What replaces them, hopefully, is something that has just a little bit more truth, something that people can identify with. For instance, they're watching *cholos* with big boom-boxes and Pendletons, and before you know it, those low riders are singing opera, or dancing ballet, or doing something silly. It's a tricky proposition. It's trying to portray on stage something that neither romanticizes nor denigrates the people that are caught up in that gang situation, who have never really seen themselves mirrored on the stage."

Montoya feels that the domination of "magical realism" in Chicano theater is also over. "The individual playwrights who are dabbling in the magical realism thing are writing largely apologetic pieces that are talking to a middle-class audience that loves the cockfights, the macho man just out of prison who is raping everyone, and the Don Juan themes. I can think of five magical realism plays where this is the theme... and there's always some guy named Hector! [These plays are] not really talking to us right now."

of Chicano guerilla theater," says Siguenza, "and then he made a megahit like *La Bamba*; that's two different extremes. You have people who prefer him as an agitator at the grassroots level, and then there's the others, who say, 'We need more Latinos on the big screen.' What is better for *La Raza* right now? Staying true politically and not reaching as many numbers? Staying poor and continuing to do nonprofit theater?"

"There's always someone self-righteously pointing the finger at you and calling you a sellout," says Montoya. "Luis is no more a sellout than anyone else, but he's one Latino who has made it to Hollywood and who has taken his plays to Broadway, so people can look at him and say, 'Look, he doesn't want to do his plays in the barrios anymore.' Why should he do his plays in the barrio anymore? You have to go Broadway, you have to come and play ball in Hollywood, 'cause that's where it's happening."

"Ultimately," says Siguenza, "Luis isn't the beginning and end of Chicano culture. We like to think that maybe Culture Clash can shoulder some of that. If we depend on just one guy, that's a lot of pressure to promote the whole Latino experience. He's at the forefront of all of us, and if he's having trouble getting it done, it's just an indication of how far away we really are."

Montoya answers a question that might be lurking in the minds of some of us: "Why are we carrying all these issues? Why do this when there are some rap artists making millions a year talking about female body parts? Wouldn't it be easier if we went for that?" Montoya continues: "There are times when I'd like to leave this all behind, but then you're always brought back to the reality of the situation — that part of our agenda is to politicize TV. We don't see any brown faces on TV, and that's very upsetting. In theater, it's a constant battle to get your plays produced, so we're always kind of brought back by that — kind of grounded by that. There are so many doors, so many barriers to be opened or torn down, that we can't possibly turn our back on that. We're not here to ask anybody for anything; we're here to just claim it. In a sense, you have to claim your part of the American experience. A lot of people got upset when Luis would claim *Zoot Suit* or *La Bamba* as a new American film or play: 'Gee, Luis, why do you have to always keep throwing that in?' Because it is an American thing. It's as American as rolling up a hot dog in a corn tortilla and putting some Grey Poupon on it — that is a culture clash that you eat. That's what we grew up with, and we're here to claim that stuff, not to ask for it humbly."

"Realistically, the Fox project could go nowhere. There's always the tendency to be hot today and not tomorrow. But we're not worried about it, 'cause we're so firmly rooted in where we come from, and because we have people like my dad [José Montoya] to remind us. I think we'll be in good shape to go into a medium like TV and make it as meaningful and hip and witty as we can."

Culture Clash performs Bowl of Beings Fri/26 and The Mission Sat/27 at the Mountain View Center for the Performing Arts. Call 903-6000 for ticket information.

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LISTEN TO THE BEAT

By Isadora Alman

Q: I'm a girl who loves to masturbate to the music of Naked City. I also love to have sex to the music of Naked City. I don't want to seem boring or stuck in a rut, but lately the sound of this downtown-powered noise is the only thing that gets me off. I can't seem to find a male who likes the music or sex or

One of my recurring sexual fantasies involves breast-feeding my lover.

the combination or both enough to satisfy my auditory or physical needs. I'm looking and listening but finding nothing. Any advice?

A: Sure. Put on your high-heeled sneakers — or whatever you wear to bait your line — and go fishing at a Naked City concert.

Q: One of my recurring sexual fantasies involves breast-feeding my lover. I've never given birth and don't anticipate doing so in the near future, so I'd like to know if there's any other way to start producing milk. I've heard that adoptive mothers can lactate after prolonged sucking by the baby. I'd like to know exactly how much effort would go into this and if there's any special foods or pills that could help me along. Also, does breast milk taste similar to cow's milk?

A: Exactly how much effort? Who can tell? Since prolonged sucking has been known to work on some occasions, try it as long as both you and your lover are willing to give it a go. Should it become boring or uncomfortable, stop for that occasion and consider trying again some other time. I know of no chemical milk-inducers available for recreational use. Breast milk, from my very limited experience of it, tastes like nonfat milk — watery and faintly sweet.

Q: We're in our 30s. We share values, tastes, and an odd sense of humor, as well as great sex, but we have few common interests and we come from different socioeconomic backgrounds. After a year of regular dating, I'm still not sure. How do I know if he's right for me? I have no instincts to follow.

A: You can take an opinion poll of your friends and family and decide by consensus, or you can continue to date until the decision makes

itself in some way — he proposes, you do, one of you becomes restless, whatever. There is no "Ideal One." Two people decide to make a life together for reasons often unknown to themselves; the more concrete the reason (such as a shared life purpose), the more likely the success of the match, but anything is possible.

Q: Throughout lovemaking I experience involuntary shudders, mostly in my lower back and up my spine. Sometimes these coincide with orgasms, but the shudders are much more prolific. As far as I'm concerned, they are heavenly, but men tell me they've never seen this phenomenon in other women. What is it?

A: What you describe resembles kundalini energy of Tantric practices. Look into the topic (*Tantra: The Art of Conscious Loving*, by Charles and Caroline Muir, is a simple, easy-to-read primer) and see if it doesn't sound, or feel, familiar.

Q: I'm a longtime fan of yours — you always have such good ideas. I know you've written about this before, but how about some suggestions for keeping sex exciting? My honey and I could sure use a few right about now.

A: The current issue of *Sex Over Forty*, a practical, authoritative newsletter directed to the sexual concerns of the mature adult (12 issues for \$72, \$5 for one issue, P.O. Box 1600, Chapel Hill, NC 27515) has a cover article on that topic. They cite 11 "Elements of Exciting Sex." I have no quarrel with any of them.

1. Establish intimacy and trust.
2. Respect your partner and yourself.
3. Keep communication open.
4. Have realistic expectations.
5. Keep romance alive.
6. Understand the many moods of love.
7. Encourage sexual exploration and experimentation.
8. Be sexually literate.
9. Maintain good health.
10. Learn to deal with sexual plateaus.
11. Make sex a priority in your life.

The article closes by saying, "Only intimacy, communication and commitment can sustain desire through the years." I heartily second that and add that, even so, for most of us it's still a struggle. ■

Relationship counselor Isadora Alman, MA, MFCC, conducts her private practice in San Francisco. Readers' questions for this regular column can be sent to her c/o Bay Guardian, 520 Hampshire, SF 94110. To hear Isadora's answers to other questions or to ask a question yourself, call 1-900-369-9111. 95¢ per minute.

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Isadora Alman, M.A., is a licensed California Relationship Counselor practicing in San Francisco. An author, lecturer and Board Certified Sex Therapist, Isadora is also a diplomate of the American Board of Sexology. Her advice columns appear regularly in the San Francisco Bay Guardian and the East Bay Guardian.

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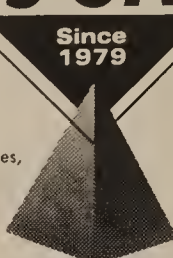


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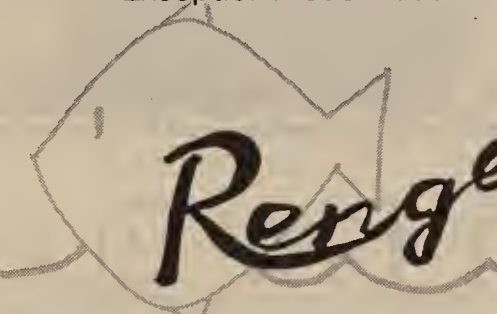
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When you've lived and loved like the Icky Boyfriends, you have to let the world know about it. And they do — with a chilling, base crudity guaranteed to send icky girlfriends everywhere into a tizzy of frustration, anguish, misunderstanding, and other general characteristics of love gone sour.

Icky Boyfriends' songs often consist of only three or four chords driven by primitive, undisciplined beats, providing a perfect canvas on which singer Jon Swift spills his lessons of love, like: "I decided to watch some telly/Soon my tongue was darting down her belly/Until I hit a patch of spermicidal jelly/She screamed for me to lick her/But nothing kills passion quicker/Than a mouthful of spermicidal jelly."

Other topics of the band's masterpieces range from the chronicles of Frank the messiah to falling in love with a cat ("Skitty, O Skitty/When I'm with you I never feel shitty"). Anyone who wears their heart that far out on their sleeve deserves at least some commendation.

I caught these cult heroes (not a particularly large cult at this stage) at Brainwash last Tuesday. I was a little disappointed that the vocals weren't loud enough, but still found myself jumping up and down to some of the best simple garage rock around.

See them before the fame and glory goes to their heads: Sat/27 at the Chameleon or Fri/3 at the Starry Plough in Berkeley.

— Sean Kennerly



Above: Hide yer women: The Icky Boy Friends are here.
Below: Lifers' Group in jail.

MICRO FILMS

By Zena Jones



Maynard Eziashi is Mister Johnson.

MISTER JOHNSON

In 1923, West Africa was part of the far-flung British Empire, and in *Mister Johnson*, Nigerian clerk Maynard Eziashi is one of His Majesty's staunchest supporters. He works (his loincloth under a three-piece suit) for colonial district officer Pierce Brosnan, who wants to build a road through his region that'll bring in trade, but is stymied by bureaucratic-to-the-bone administrators. Eziashi, whose approach to economics is, well, creative, makes things happen, despite additional negative influences provided by bigoted, brutish storekeeper Edward Woodward. The distaff side's provided (very briefly) by Brosnan's newly arrived, bewildered wife Beatie Edney and Eziashi's recent bride, who's constantly being reclaimed by her father. But despite all the foregoing, Bruce Beresford's film makes the real protagonist unclear, then takes too long to settle on a central theme and fails to fully flesh out his characters, leaving one mostly longing for the flawless detailing of *Breaker Morant*. (Kabuki, SF)

Slammer Time

Step off, Eazy-E. Rap's newest leaders in gangsta one-upmanship don't drink 8-Ball, don't carry nines, and definitely don't live in Compton. Instead, the current holders of hip-hop's "hardest" status all live in East Jersey State Prison, where they recorded their eponymously titled first album, *Lifers' Group*.

Although the Lifers were assembled by the same people that organized "Scared Straight" — a program aimed at keeping potential troublemakers out of prison by showing them what life was like inside — the group itself doesn't come off as too goody-goody — or too glamorous. While NWA-style sampled beats boom in the background, the incarcerated MCs step up to the mike and rap about prison life — including murders, suicides, gang rapes, and AIDS — without a trace of smirking, bad boy braggadocio.

Still, the record's message is somewhat mixed. While, on cuts like "Belly of the Beast" and "Real Deal," the ostensible Lifers' party line is "this place ain't so dope," the rappers themselves are so eloquent, authoritative, and, well, cool that the whole package isn't quite as repellent or scary as its producers might have wanted. On the album, and especially in the Penelope Spheeris-directed videos, MCs Knowledge Born Allah (#210748), Chuck X (#215476), and the other seven Lifers throw so much style and attitude — pacing around the prison yard and kicking knowledge from behind the bars — that it's kind of hard not to get caught up in the whole gangsta fantasy.

— Chris Norris



PHOTO BY GLEN E. FRIEDMAN

Clubfoot and Robo-Chick

As host Mike Dingle welcomed the nearly sold-out house at the Castro Theater to "a beautiful marriage of silent film and live orchestra," a guy two rows in front of me complained, "Amateur boobs are running this place." That may be true, I thought, but I couldn't imagine anywhere I'd rather hear the Clubfoot Orchestra perform than at the Castro's screening of Fritz Lang's *Metropolis*.

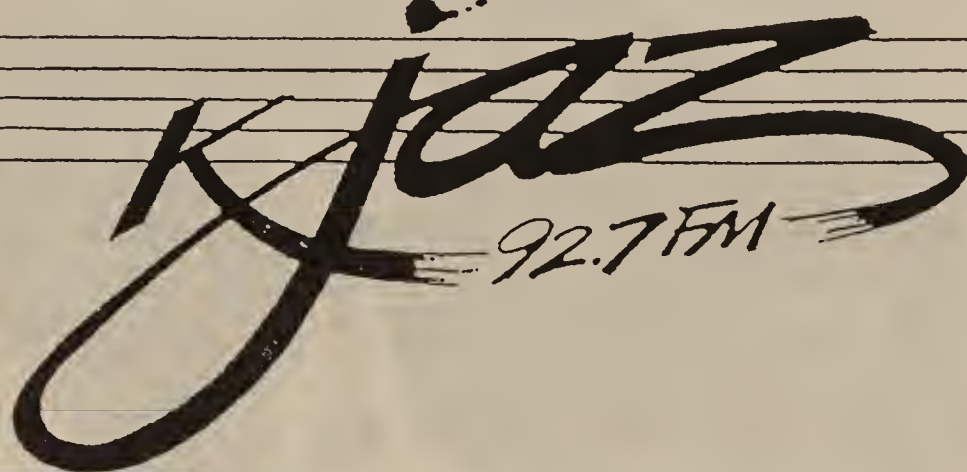
Like Clubfoot scores for *The Cabinet of Dr. Caligari* and *Nosferatu*, the music for *Metropolis* was wonderfully romantic, cartoon-like, and exaggerated — whether it accompanied the seething madness of megalomaniacs or the slow, grinding doom of toiling workers. But, whereas the earlier scores were composed almost entirely by Clubfoot director Richard Marriott, the score for *Metropolis* included compositions by other members of the orchestra as well. This meant that Clubfoot played styles of music it hasn't played before. During chase scenes the

orchestra grooved like the sound track to *Shaft*. For the marching workers it lumbered through slow, grungy dirges. For the unveiling of the robot it made goofy, futuristic electronic noises.

Although *Metropolis* completes Clubfoot's trilogy of expressionist scores, it by no means signals the end of the orchestra's marriage to silent film. Opening the show was Peter McCandless' surreal short, *Pool of Thanatos*, the first film made specifically to be accompanied by Clubfoot. Composed by clarinetist Beth Custer, the score moved between slow marches and Eastern-sounding melodies with wah guitar. On a screen usually split into three vertical bars, fluid watery images dissolved into each other in McCandless' poetic vision of the soul's journey beyond death. The guy who made the remark about amateur boobs didn't like it; but by that time I had decided he was the kind of whining dork you could always count on to be wrong.

— Mark Landsman

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More swing classics and standards authentically rendered by Dean Reilly on bass, Sy Perkoff at the piano, Jim Rothermel on reeds, Dave Black on drums and the ever-ebullient Rex Allen on vibes and trombone. Recorded at the Terrace Room of the Claremont Resort Hotel.

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SAMPLINGS



PHOTO BY STEVE SAVAGE

Andy Tabbat in *Dog*: Remembering the freewheeling '70s.

THEATER

Dog Plays at Josie's

From the very first moment of Robert Chesley's *Dog Plays*, when pianist James Harrington gently sings the plaintive spiritual "Old Folks at Home," we're swept into a mood of intense nostalgia for the old days, the old folks we used to know, and the times before AIDS.

This trio of plays, currently running at Josie's Cabaret & Juice Joint through May 5 in a production directed by Kelly Hill, was written by Chesley one year before his death. Describing the difference between *Dog Plays* and his other works, like *Jerker* and *Night Sweat*, he wrote: "The previous plays deal with the impact of AIDS on gay-identified lives and communities. But getting the diagnosis yourself thrusts you instantly out of the Golden Land of the (seemingly) healthy, and into a different territory. These plays are from that territory."

What we see of that territory comes in small episodes, both sad and humorous, in the life of Dog (played by Andy Tabbat), at three different topoi of gay male life in San Francisco: bar, neighborhood, and bedroom. *Dog Plays'* tripartite structure allows Dog a glimpse of his past, present, and future — as well as encounters with a trinity of ghosts.

In the first play, *(Wild)Person*, *Tense(Dog)*, we meet Dog in a SoMa leather bar, after he's just rushed in to announce that he's seen a ghost outside. Buck (Ross Hanna) isn't dead — yet. He's just one of the many homeless PWAs Dog sees on the street all the time. When Buck, dressed in the tattered rags of a street person, enters the bar, Dog is embarrassed, yet fascinated by this confrontational stranger. Buck forces Dog to meet his eyes — and as they circle each other, Dog gradually comes to realize that he knows this person, that together they'd shared an apogee of anonymous, physical pleasure, back in the freewheeling heyday of the '70s.

Those halcyon days of experimentation and frenzy are evoked again in the

second play, *The Depuration of Rover*, through the eyes of someone who never experienced them. Fido (Blaine Souza) regards his own clean bill of health with a mixture of relief — and something approaching regret.

Where *(Wild)Person*, *Tense(Dog)* ends with Buck making the sinister prophesy that he is Dog's ghost, *The Depuration of Rover* ends on an epiphanic affirmation of the power of love. Rover (Bret Lacquement) — whose life was a reckless round of speed, parties, and unsafe sex — returns in a vision to hand Fido a rose and tell him that if love is a miracle, then "the lover is blessed."

The third play, *Hold*, is filled with the aching loneliness of the lover left behind. On this night, Dog imagines that his dead lover, Lad (John Hogan), has come back to the apartment. The two of them stand naked before the window as Lad tells Dog to draw a triangle from the Dog Star, to the apartment, to SF General — where Lad died, and where Dog knows that he will eventually go, too.

As a full theatrical production, *Dog Plays* is rather a departure for Josie's; the space usually books cabaret and comedy acts. But the small stage and intimate setting enhance the deeply personal nature of these plays. If the acting at times seems a little awkward or amateur, it errs on the side of conviction and emotion — in the end, hardly a criticism for such moving material.

Josie's is at 3583 16th St. (at Market), SF. Call 861-7933 for ticket information.

— Heather Mackey

JAZZ Connecting with Frank Morgan

"I'm aiming straight for your heart with my music," jazz alto saxophonist Frank Morgan explains in a phone interview from his Brooklyn home. "I'm not going for your jugular vein or your brain, but for your heart. I'm not out to throw a bunch of notes at you so you'll say, 'Wow, that

cat can play fast, he can hit the high and low notes.' No, my music's about making the human connection."

At 57, Morgan has led a storied life that has been well-documented over the past few years — not only in the pages of jazz magazines, but also in *Time*, *Newsweek*, *Esquire*, and *People* magazines, and on television. You have to admit it — his story is full of the tragedies and triumphs that make for great copy. Morgan followed in Charlie Parker's footsteps as a youth, garnering a rep as the next Bird; became addicted to drugs before his career got off the ground; spent a good portion of the next three decades in prison; and today, six years after his release, has made his presence known throughout the jazz world primarily on the merits of his last two albums — 1989's *Mood Indigo* and the recently released *A Lovesome Thing*, both on Antilles Records, the jazz division of Island.

How big has Morgan become? Next to rock group U2, he's Island's biggest-selling artist.

"I've dreamed about this success for a long time," Morgan says. As for the darker side of the story, he bristles and emphatically states: "I don't want to keep talking about that. I'm sick to death about that shit. I'm not Charlie Parker, and my past has been covered enough. Every time I talk about it, I have to relive it again and I end up getting depressed. My life is beautiful now. It wasn't back then. Charlie Parker's life wasn't beautiful then either, so talking about that doesn't serve any useful purpose. I'm trying to learn about the here-and-now of life, so what I'm interested in talking about is the music I'm doing now."

Morgan calls himself a romanticist, and refers to his music as a "love vehicle" for expressing beauty. "I'm trying to keep pure with my life so that I can play my horn in the purest sense," he explains. On *A Lovesome Thing*, Morgan offers an inspired mix of numbers, including a soulful interpretation of "When You Wish Upon a Star," a stunning rendition of Monk's "Pannonica," and lush arrangements of tunes written by Wayne Shorter, Johnny Mercer, and Rodgers and Hart. Vocalist Abbey Lincoln also sits in for a couple of numbers, including her own spirited composition, "Whole Earth." Morgan has admired Lincoln since his teens, so playing with her was "another dream realized." But, he points out, that is no coincidence. "For everyone I record and play with, there's a purpose. I have a secret list of people I want to eventually perform with. You'll see it unfold as I continue to make new records."

Morgan has chosen to work with prominent young jazz musicians, such as 21-year-old trumpet phenom Roy Hargrove, who appears on *A Lovesome Thing*. Of Hargrove, Morgan says, "He's one of my leaders and teachers, just like Wynton Marsalis is. They call me their teacher, but even though I'm 57, I choose to be their student. They're a great source of inspiration to me."

Morgan also expresses a special fondness for pianist Cedar Walton, the seasoned jazz vet who worked with him on his 1985 comeback album, *Easy Living*, on Contemporary Records. "He was and continues to be a vital force in my life. The first time I met him was when we were getting ready to record. That cat picked me up and pushed me through those sessions. He kept saying to me, 'C'mon old man, I know this is all new to you just getting out of the pen and all, but Papa Walton is here with you.'"

Morgan also speaks with superlatives about another jazz pianist, George Cables, a close friend and frequent collaborator. Morgan calls their work together "a marriage made in heaven." The two appear at Kimball's in San Francisco April 24-27 for an exclusive West Coast stint. Call 861-5555 for more information.

— Dan Ouellette

CLASSICAL Soviet Women Composers

Glasnost may be on the back burner in the U.S.S.R., but the Women's Philharmonic is doing something to keep the flame alive in the Bay Area. On Saturday, April 27, the group's 10th anniversary season closes with a performance of music by contemporary Soviet women composers, including the premiere of pianist Valentina Shubinskaya's own piano concerto.

For much of the 20th century, music in the Soviet Union languished under Stalinist cultural terrorism; the most daring and original composers had to get out to be heard. Those who stayed had to conform or else risk being silenced. As a result, music that got exposure was generally uninspired.

Now, however, the cultural atmosphere is warming up, and according to Women's Philharmonic Executive Director Miriam Abrams, the past five or 10 years constitute something of a renaissance. Even so, the composers being presented often have trouble getting their works performed in the Soviet Union.

"I think in the last few years there's been a really rapid change," Abrams says, "but there's still such tight control, a lot of jealousy inside."



Valentina Shubinskaya

Abrams, who recently chaired an American creative arts delegation in the Soviet Union, had the chance to meet with a similar delegation of Soviet artists from all different media.

"At that point it was really the height of the NEA controversy, so we started out telling them about what was going on in the U.S. — and how ironic it was, because it felt like things were getting more repressive in the U.S. just at the time when things were loosening up in the Soviet Union. It was absolutely shocking to them."

The status of women composers in the U.S.S.R. appears mixed, according to Abrams. In talking to officials of the composers union, she was told there wasn't discrimination against women, despite evidence to the contrary. As for conducting opportunities, Abrams spoke with a woman who said the situation was just the opposite.

The upcoming Women's Philharmonic concert is being conducted by JoAnn Falletta, and works include Sofia Gubaidulina's *Concordanza* and Elena Firsova's *Autumn Music*, receiving its U.S. premiere. The latter was recommended to Abrams by the composer, who apparently hadn't informed her American publisher that she'd written it. "There was no way we would have even known that these scores existed except by my talking to her personally," says Abrams.

Also scheduled is Alexandra Pakhmutova's *Russian Suite* and the world premiere of *Mythos* by Minnesota composer Janika Vandervelde.

The performance is Sat/27 at 8 pm at Calvin Simmons Auditorium, Oakl. Call 543-2297 for tickets.

— Stephen Share

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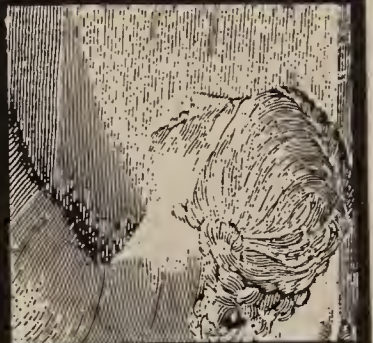


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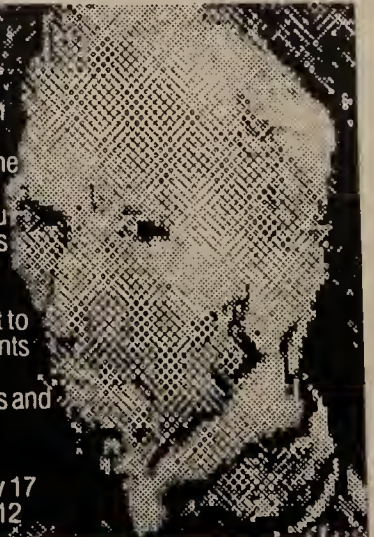
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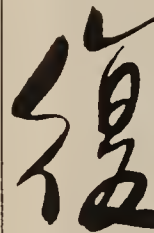
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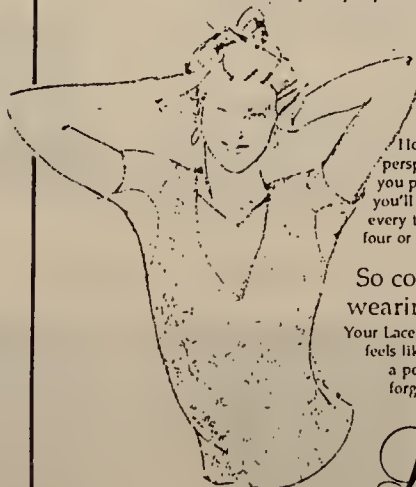


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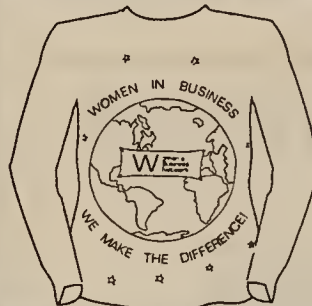
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THEATER



In living color: The cast of *The Blacks*.

TENDERLOIN TIMES

EXITheatre's production of Jean Genêt's *The Blacks* is part of a
cultural renaissance in San Francisco's Tenderloin district

By Jeff Kaliss

GENET IS something to be experienced, and the Tenderloin is Genêt," states Keith Grier, who's directing a short run of the French novelist and playwright's *The Blacks* at EXITheatre, a space on Eddy Street in the heart of the 'Loin.

"You go down to Eddy and Jones, and Genêt is happening," Grier continues. "You hear the conversations about the white cops and the white system, or you listen to white people talking about the blacks and what they're doing. It's all there, in living color."

But the colors have always appeared bleak to people from tonier neighborhoods, and this perception has obscured a tangible cultural renaissance that has been blossoming for a decade. "We're the backside of downtown, the side people usually don't like to look at," notes Christina Augello, who founded EXITheatre in 1982.

By the time Augello put together a Tenderloin Performing Arts Plan in 1988, she had been joined by the 509 Cultural Center (a gallery and alcohol-free performance space on Ellis Street) and the Boeddeker Park recreation center at the corner of Eddy and Jones, where Grier was hired to direct a variety of arts and sports programs.

"Within this high density of people there is so much creativity," says Laurie Lazer, co-director of the 509. "If we had more help, we could be booked every day and night just with stuff by people from the Tenderloin."

The current production of *The Blacks* is perhaps the epitome of a Tenderloin-generated product. It began last year in the sunshine of Boeddeker Park as a conversation between Grier and Jim Washington, a homeless but talented musician who shared his love

of the gritty Genêt drama.

Washington brought Grier together with Zach Thompson, a dancer living in the Tenderloin who had operated the fabled Black Light Explosion Company in the days of the flower children. Grier and Thompson then set out to realize *The Blacks*, holding auditions at the park for the play's 14 roles.

"We chose the people who could act very well or were sexy," says Thompson. "And then we gave them a dance class two hours a day every other day and a singing lesson every other day." One-third of the cast are Tenderloin residents, and all are black.

Augello was invited to a rehearsal. "I thought it was sort of an innovative approach, a very *black The Blacks*," she says. Thompson had gone beyond Genêt's conception of minimal choreography by training the cast in Afro-Cuban routines as well as ballet movement performed to conga accompaniment.

Rehearsals moved from Boeddeker Park to the 509, a few blocks to the west. "I'd find that it was very sweaty when I'd show up," laughs Lazer. "There was a lot of energy and heat."

And this attracted attention from the street. "People would come in and say, 'Can I work out, can I be in the dance class?'" Grier recalls. "You could just tell that people were hungry to be involved; they needed that outlet."

After Augello agreed to mount the play in her space, the 509 stepped in to make use of its nonprofit status as fiscal sponsor for the production. "Part of the 509's goals is to support unknown and emerging artists and to provide remuneration wherever possible," points out Darryl Smith, artistic director of the cultural center. "And we thought that possibly what could emerge from this is a black ensemble theater based in the

Tenderloin."

Bill Stroud, a member of the 509's board of directors and the Tenderloin Writers Association, is proud of his neighborhood's ability, rare in these selfish times, to rally round its own needs. "People don't have much, here on the edge of their lives, to fritter away," he says. "It's a place where to survive, to support, to nurture, you have to come together."

And Grier hopes to extend this spirit to Bay Area theatergoers. "They'll have to walk through the real blacks to get to the theater," he laughs. "Then, after they get bombarded by Genêt and the absurdity of racism, they'll have to walk through the blacks again to get to their cars."

But this is not going to be a dangerous adventure. Augello and Lazer both recall only one instance each of unruly behavior in all their years of operation.

Unlike the higher-priced venues surrounding the neighborhood on Van Ness, Market, and Geary, the Tenderloin spaces encourage the attendance of nearby residents. The run of *The Blacks* will include a pay-what-you-can night each week, a policy similar to the 509's, which charges on a sliding scale for its nightly programs of music, theater, poetry, art exhibits, and topical discussion.

It's a community too often passed by, literally and figuratively. But for people like Grier, it's an affirmation of humanity and the possibilities of life and art. "One thing about the 'Loin,'" he smiles, "is that it does welcome you."

The Blacks runs April 25-May 5 at EXITheatre, 366 Eddy, SF. It's the second play in a three-part Absurdist Festival that concludes May 9-19 with Eugene Ionesco's *The New Tenant*. Call 673-3847 for further information and reservations.

ART



Hands across the water: Soviet percussionist Garrick Vinogradov.

UNDERGROUND UNBOUND

'Crossing Boundaries' brings 'unofficial' Soviet artists to San Francisco for a series of public events in alternative spaces

By Heather Mackey

IT'S ROUGHLY two weeks before the participants in the ground-breaking "Crossing Boundaries: The Soviet New Wave" festival are scheduled to arrive, and two of the coordinators, Alan Millar of The Lab and translator-poet John High, are trying to figure out whether Dmitri Prigov, a visual artist and poet with an international reputation, is coming or not.

High and Millar wonder if the problem isn't the result of jockeying for position among the different aesthetic schools. Prigov, a visual and performance artist as well as a poet, is commonly called the "godfather" of Russian Conceptualism. In an atmosphere where what school of poetry or art you're from is an essential identity, could there be a conflict with the meta-realists, who are also coming?

Then again, given what Millar calls the "grassroots" nature of the festival, it may be financial reasons that are holding Prigov back. Space is tight, after all, on a trip like this to the West, and the festival's coordinator in Moscow is having a hard time accommodating everyone who wants to come. On top of that, the bureaucratic hurdles involved in getting permission for the roughly 25 artists to come to San Francisco can make getting confirmation of any detail seem like pulling teeth.

It's all part of organizing one of the most exciting Soviet art exchanges to take place in the United States. Crossing Boundaries is a diverse combination of poets, visual artists, film- and video-makers, musicians, and performance artists spread throughout a number of Bay Area art-spaces. Its essential purpose is to introduce Western audiences to the Soviet "new wave" — a variety of artists whose work, previously considered "underground," has only now been allowed out in the open.

As Millar points out, Crossing Boundaries is unique in that it isn't

sponsored by a major academic institution or museum. "Alternative art-spaces here are doing it, with a focus on unofficial artists." In the rigorously controlled Soviet culture, artists and writers belong to official state unions. All but three of the participants in Crossing Boundaries are unofficial. That means that until the advent of glasnost, their work was shown in fields, public bathrooms, private apartments, or passed hand to hand in the form of precious *samizdat* manuscripts.

In the last decade, that trend has been reversed to some extent. Some superstar artists, like Afrika (whose *Donald Destruction* installation showed at Southern Exposure Gallery last month as part of the festival), are now so well known that they're able to support themselves and maintain studios on the sales of their work to the West. But, High cautions, "A reversal of glasnost could be very detrimental to these artists." So now's the time to see them.

The idea for Crossing Boundaries had a very unlikely beginning. Two

years ago, High had received a grant to translate the work of four poets of the Soviet avant-garde. At the end of the project, the four authors were invited to the U.S. to read their work. It was, High explains, "a breakthrough," since these were all unofficial writers who had never been translated before in the West.

High was with Aleksei Parshchikov, one of the major "meta-metaphorist" poets, crossing the Mohave Desert after reading in Los Angeles. The two had stopped for a beer when Parshchikov mentioned that it would be great to have a full-fledged exchange of underground and experimental artists between the two countries. Last fall, a group from San Francisco was able to travel to the Soviet Union to mount exhibitions and do performances as part of the First Moscow International Festival of Contemporary Art. Crossing Boundaries is the reciprocal half of that exchange.

As High emphasizes, a lot of the work in the Crossing Boundaries festival is based on collaboration. "Some of the participants have been communicating with each other for seven or eight years," High says. "We've translated them, they've translated us; it's translation as a form of communication. Only it's done through the mail."

Audiences have a chance to see translation as cultural exchange at two events scheduled at Intersection for the Arts, and one evening of readings at New Langton Arts. On the second night of readings at Intersection, Stanford University professor Andrew Wachtel helps lead a discussion of the poetry in the context of the various movements and schools in the Soviet Union — an essential touchstone for understanding the new poetry.

The all-important identification with a certain school is one of the many differences between the Soviet and American artists. "When I was in Moscow, this woman was interviewing me about my poetics," says Frances Philips, the director of Intersection for the Arts and one of the writers participating in the visit to the U.S.S.R. last fall. "Eventually, she asked me, 'Since you seem to have no poetics, have you no politics either?'"

A good introduction to the various schools of poetics in the Soviet Union, as well as the poets themselves, is the last issue of *Five Fingers Review*, entitled "Mapping Codes: A Collection of New Writing from Moscow to San Francisco." ■

The following is a list of all the Crossing Boundaries events in San Francisco. For a full program of events outside San Francisco, plus updates on schedules, call the Lab at 346-4063.

Wed/1: "Three x Three Poetry Collaboration." Soviet poets Nina Iskrenko, Aleksandr Eremenko, and Yuri Arabov read with Forrest Gander, Cole Swenson, and John High. 8 pm, Intersection for the Arts, 446 Valencia, 626-2787.

Thurs/2: "Moscow Poetry Club." The same personalities as the previous night, with Andrew Wachtel moderating a discussion about life and poetry in contemporary Moscow. 8 pm, Intersection.

Sat/4: "CCCP Sampler." A good introduction to the festival. Readings by poets Igor Irteniev, Vladimir Druk, and L. Rubenstein. Films by Yuri Arabov and Aleiniko. Performances by experimental percussionist Garrick Vinogradov, the jazz group Tri-O, and performance artist Sasha Tihij. 8 pm, SF Art Institute, 800 Chestnut, 346-4063 or 771-7020.

Mon/6: Opening reception for installations by Soviet visual artists Sergei Mironenko, Georgi Litichevski, and Farid Bogdalev. 5:30-7:30 pm, The Lab Gallery, 1807 Divisadero, 346-4063.

Tues/7: Panel discussion with Victor Misanov, Garrick Vinogradov, and Nina Iskrenko followed by performance by Tri-O. 7 pm, The Lab.

Wed/8: Opening reception for "Conceptual Soviet Architecture," an exhibition of works by contemporary Soviet architects. 5:30-7:30 pm, Spectrum Gallery, 411 Harrison, 974-6762.

Fri/10: Performance artist and percussionist Garrick Vinogradov performs a live acoustic composition. 8 pm, Artists Television Access, 992 Valencia, 824-3890.

Sat/11: "Triple Vision." Soviet poets Ivan Zhdanov, Nadezhda Kondakova, and Aleksei Parshchikov read. 8 pm, New Langton Arts, 1246 Folsom, 626-5416.

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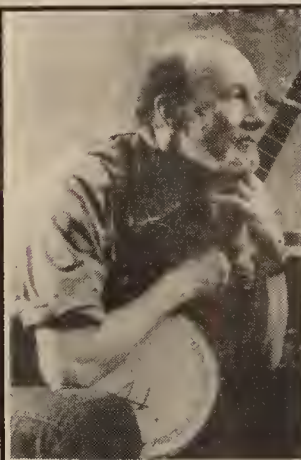
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THEATER



FILM



The times we live in: Malkovich and MacDowell in *The Object of Beauty*.

REAGAN-BASHING

Two new films are critical of '80s America

TRUE COLORS. Directed by Herbert Ross. At the Regency I, SF.
THE OBJECT OF BEAUTY. Directed by Michael Lindsay-Hogg. At the Kabuki, SF; Oaks, Berk.; Grand Lake, Oakl.

By Steve Warren

IT'S BEEN MORE than three years since *Wall Street* presented us with Michael Douglas' memorably loathsome Gordon Gekko, but now his kind is appearing on screen with more regularity. The protagonists of two new films are, respectively, unscrupulous and ascrupulous, representing those Reaganesque values of greed, materialism, and getting your own share while screwing everyone else.

An old joke is told near the end of *True Colors*: "There are only two things in Washington that can wreck a man's career — getting caught with a live boy or a dead girl." It still gets a laugh, even though the latter part has been disproved by Ted Kennedy and the former by Gerry Studds, Barney Frank, and other representatives who have been re-elected after their gay lifestyles or peccadilloes have come to light. Perhaps the old line works because *True Colors* has the soul of an old movie, a '30s melodrama about boyhood pals whose lives take divergent paths to opposite sides of the law. In the updated version, the crooked one goes into politics.

On Election Night 1990, Tim Garrity (James Spader) introduces us to his friend Peter Burton (John Cusack), but before we can get a handle on what's going on, we flash back to the fall of 1983 and see our heroes "meet cute" when their cars collide on the University of Virginia campus. They almost have a fight, then discover they're roommates and decide to be

friends, even though they're as different as can be. One wants the power to make laws, while the other just wants to enforce them. Peter is a scrapper from the wrong side of the tracks who will do anything to get ahead. Tim was born with a silver spoon in his mouth but traded it for stainless steel. He wants to be an attorney for the Justice Department, and he happens to be going with the daughter (Imogen Stubbs) of an influential senior senator (Richard Widmark).

At the senator's New Year's Eve party the young men welcome in 1984 by making resolutions for the next decade, Tim "to prosecute half the guest list" and Peter to be elected to Congress. Impressed by Burton's style and ambition, Stubbs changes partners and marries him. By the time he announces his candidacy in 1990, Peter has violated the trust of everyone close to him, except land developer Mandy Patinkin, who bankrolls his campaign.

Burton's campaign slogan, "Tomorrow's looking good," is a clever summation of the Reagan years, when appearances became more important than facts. (OK, so it started with Kennedy, but Reagan institutionalized it.)

A lot of complexities have to be oversimplified to squeeze more than seven years of sleazy politics into less than two hours, but the script by Kevin Wade (*Working Girl*, *Key Exchange*) works reasonably well in a formulaic but witty way. Cusack is thoroughly convincing as a slimeball, Spader somewhat less so as his noble friend. Stubbs affects an American accent almost consistently, but none of the three leads seems to age over the span of this story of friendship and politics.

A skiing sequence impressively filmed (by Warren Miller's company) shows the sport from an exciting new

perspective, but Trevor Jones' musical score has an annoying, New Age-y sound.

"It's a brand new day in America, man," Peter tells Tim, delivering the Eleventh Commandment: "Don't get caught." *True Colors* doesn't have the ring of truth, but it makes for decent drama.

THE REAGAN-BASHING is more subtle in *The Object of Beauty*. It involves the same kind of person, but this one's too self-ish to go into politics; he doesn't want power, just an easy life. At first the film appears to be a slight romantic comedy with a bit of a caper involving a high-living, fun-loving couple — as much of a throwback as *True Colors*. Gradually it evolves into a more serious study of a relationship and the times we live in.

Jake (John Malkovich) and Tina (Andie MacDowell) are living a perverted version of the American dream — or living the American dream as it's been perverted — in London. They pose as husband and wife, even though Tina's divorce from Larry (Peter Riegert) isn't final. All the money Jake doesn't have is tied up in a cocoa shipment held up by a Sierra Leone dock strike. They're living in a posh hotel in a suite they can't possibly pay for. Their only possession of any value is the title object, the beauty of which is in the eye of the beholder — a bronze Henry Moore statuette worth \$32,000, given to Tina by Larry as an anniversary gift.

The hotel manager, Joss Ackland, is about to retire and hopes to float away "on a seamless cloud of perfection." The odds are against him. In addition to Jake's unpaid bill, he's pressured to hire a hearing- and speech-impaired chambermaid, Jenny (Rudi Davies), a rather pathetic creature, apart from her disability, who lives with her punk brother (Ricci Harnett). She is strangely attracted to the sculpture, which happens to disappear from the hotel room shortly after Jake and Tina discuss hiding it and filing an insurance claim to cover their mounting expenses.

Although they've been together for two years, the crisis makes the couple realize neither really trusts the other — and perhaps neither should. Both use Tina's best friend (Lolita Davidovich of *Blaze*) for their own ends. Their thoughts and actions have nothing to do with right and wrong, only with surviving and maintaining their lifestyle. If they can hold their relationship together, that would be nice, too. Neither responds well to pressure, and things go downhill fast. Tina's accustomed to having a man take care of her, and Jake's sudden inability to cope brings her insecurity to the surface. He may not be kidding when he says, "Prison is one way of cutting down our hotel bills."

Malkovich is less surreal than usual and MacDowell manages to say "I'm 31 years old ... my looks are going" with a straight face. They work extremely well together, imbuing their scenes with a natural playfulness that makes us like them even when we shouldn't.

Michael Lindsay-Hogg's direction is only serviceable, but his script is superior. The sound recording is atrocious in some scenes, as if one of the people in a conversation were speaking through a closed door. Still, *The Object of Beauty* sneaks up on you, getting better and better as it goes along. ■

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PHOTO BY CRISTIANA CEPAS



Pamela Z: 'It may be that my hook is a charismatic performance style.'

THE FAR SIDE OF NORMAL

Composer and 'post-punk performance paragon' Pamela Z

By Derk Richardson

A NAME like Pamela Z generates certain expectations. Tie it to a shaved-and-spiky combo haircut that's a kind of Don King/Sinéad O'Connor nightmare and you've probably drawn a mental picture of an ultra-artsy pretender from the East Village of Manhattan or the latest hip-hop flavor-flav of the month. And whatever it is that she does undoubtedly originates from the far side of normal.

Pamela Z's art — an unpredictable combination of spoken and sung texts electronically reshaped and textured through digital delays — is indeed out of the ordinary. And her striking appearance turns heads even in a hip, boho cafe in the Mission, where idiosyncrasies are worn like badges. But the woman who inspires such descriptions as "post-punk performance paragon" is anything but the poseur that the SoMa trappings might indicate. Having grown up in Colorado as Pam Brooks, she retains an unpretentious vivacity and enthusiasm that are far cries from the callow and jaded attitudes sometimes encountered in the avant-garde. In many ways, she's just another gifted musician looking for a hook.

"I sometimes wonder if people don't take me seriously as a composer because I have this name," she mused over a latte and a bagel recently. She changed her name just before she moved to San Francisco six years ago, in a deliberate break from her past as a folkie singer-songwriter busking on the streets of Denver and gigging in clubs around Denver and Boulder. "It was either that or a number," she says of the Z she adopted well before names like LL Cool J and Schooly D became the common coin of rap. "It seemed really weird at the time. Now it's like nothing's weird, and everybody probably thinks I did it because it's a hip-hop style thing to do."

Before her name and location transplant, Pam Brooks was applying her formal music studies and operationally trained voice to Joni Mitchell-school folk-rock. After several years on the Colorado circuit, she was making a good living in the clubs but was growing restless. "I was trying to somehow fit my classical music in there," she says, "and was always getting told that it was very weird, that it had to be one or the other."

As her musical interests began to shift, inspired in part by Talking Heads, Adrian Belew, and Jaco Pastorius, Brooks began looking into New Music. "If I had been a composition major I probably would have known all the 'weird' people, but I didn't and it was like finding little tidbits here and there. I finally woke up to the realization that I was listening to a lot of New Music and modern composers, but I was still performing this music that was pretty dull to me at that point. I wanted to go in new directions and wasn't finding any outlet or acceptance."

When she bought her first digital delay device and began processing her voice in concert, many in her loyal folk following had a hard time adjusting, saying things like, "Well, it's a nice gimmick but don't overuse it," and, "You have such a lovely voice, you don't need those electronics."

"They would rather I just play nice little songs, and not use experimental or extended techniques — so I moved. I had nothing to lose. I was singing in clubs five or six nights a week just to pay the rent, doing songs I didn't want to be doing anymore. Once I moved here, immediately I began to think 'Why didn't I do this a long time ago?'"

Dropping her old repertoire and starting to write new experimental pieces, Pamela Z first appeared on unlikely bills with such singers as Maria Muldaur and Taj Mahal at the Sweetwater in Mill Valley. "It took

me a long time to notice that nobody else who played there did anything like what I do," she laughs. But soon she discovered new performance venues, such as Club Graffiti, and a whole new world of artists. Her peers became the experimenters of San Francisco music, dance, theater, and performance art — Click Dark (President's Breakfast), Barney Jones, Zach Ma, Rinde Eckert, Gretchen Phillips, Gary Palmer, and frequent collaborator Donald Swearingen.

At first, Z found her vocalizing experiments compared to the fairly well-known avant-garde innovations of Meredith Monk. "I got one of her records and I was shocked because it sounded as though I had been heavily influenced by her, and I had never heard her. I guess people do that a lot, they're sort of on an island, forming what they're doing and they find out that there's somebody else very well-established somewhere else doing the same thing."

Now, however, Pamela Z has established her name on her own merits. She has appeared in virtually every club and performance space in the Bay Area, from Concepts Cultural Gallery and the Great American Music Hall to the Chameleon and the Cobra Lounge; she's been featured at Speaking of Music, New Music America, in New Music Theatre's production of Stockhausen's "Originale," and on the New American Radio series; she's recorded one cassette, *Echolocation*, and composed for theater, dance, and films; she hosts a monthly radio show on KPFA, "Channel Zed," and is becoming a "Morning Concert" regular there; and she has masterminded her own "Z Program" series of daring multimedia collaborations.

This Sunday, April 28, she will appear in the final concert of New Music Theatre's Deep Listening Series, with intermedia and interactive computer artist Richard Zvonar. It's a "Z Concert," right down to the new "real time" computer software program (MAX) designed by David Zicarelli.

To a lot of people, what Pamela Z does probably is weird. Take the "Kafka's Smile" piece she'll be doing this weekend with Zvonar, for instance. It's based on a text about how a photograph of Franz Kafka changes as it is enlarged to focus on the smile. As the projections of the photograph change, Z's voice, live and pre-recorded, will be simultaneously processed and blurred. It's hardly "Your Hit Parade."

"For the average person," she says, "music is good because either it has a good beat and you can dance to it, or it has a pretty melody that you can whistle and remember and sing later. There's so much more in sound — dynamics and timbre and texture. I think people do like and respond to those things, they just don't know it. It's just a matter of bringing those out. It may be that my hook is a charismatic performance style rather than melody or beat. Then it's just a matter of realizing that it's not weird to use your voice other than the way Maria Callas used hers, or Patsy Cline." ■

Pamela Z appears with Richard Zvonar in "Z Concert," at 8:30 pm, Sunday, April 28, *Life on the Water*, 3rd fl., Bldg. B, Fort Mason Center, Buchanan at Marina, SF, 776-8999.

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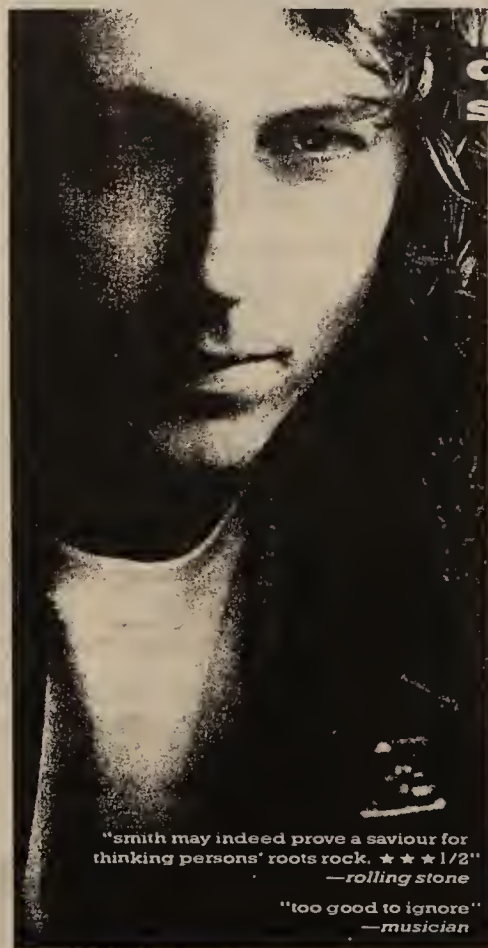
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his music has taken him on a sometimes swerving path—from austin to nashville to london. along the way, he has earned acclaim for his solo work ("endearing and genuine"—cmj), as well as his collaboration with bo hewerdine ("evidence" captures the exhilaration of two young songwriters coming into their power"—rolling stone). "trouble no more" succeeds in capturing his constantly unfolding talent and experience as a songwriter and performer.

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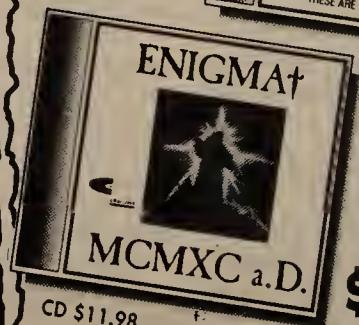
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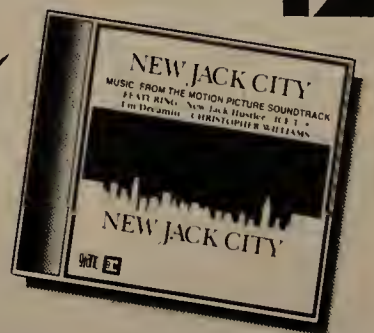
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8 DAYS A WEEK

A selective guide to Bay Area events by Susan Gerhard

26
friday

BEHIND THE SCENES? Not in the '90s, not since Robert Redford, Warren Beatty, and Kevin Costner coopted the field of **directing**. Now that riding film equipment on a director's chair's sexier than riding a bronco and thick-rimmed glasses have replaced holsters for our maverick heroes, learn the fine art of directing yourself. **Randa Haines**, brains behind *Children of a Lesser God*, TV movie *Something About Amelia*, and a new film with William Hurt, *The Doctor*, shows you the ropes this weekend. Northern California Women in Film and Television presents Haines' film clips and hosts a discussion with the director tonight; Sat/27,

Haines gives an all-day workshop, where participants work with pre-rehearsed actors on a scene. Tonight at 7 pm and Sat/27 at 9 am, Potrero Hill Neighborhood House, 953 DeHaro (at 20th St.), SF. \$8 lecture; \$30-\$120 Sat. workshop (reservations necessary, but observers welcome). 332-5285.

OUT ON A LIM with a wild combination of Herbie Lewis's jazz and Victor Mario Zaballa's sound innovations, performance poet **Genny Lim** joins Guadalupe Garcia in "Call and Response." The first evening of Intersection's benefit **2 Nights Only** mixes Lim and

dance duet Anah-K and Peter O., Hank Hyena, Esther Amy Fisher's investigation of the nature of blood, Sarah Felder's *Beyond Brooklyn* monologue, Ernesto Sanchez, and others. Tonight and Sat/27 at 8 pm, Intersection for the Arts, 446 Valencia, SF. \$8. 626-3311.

NATURE CALLS The Whole Life Expo's back in town, and with it, more tarot readers, herbalists, and channelers than you can shake a crystal at. Learn everything you ever wanted to know about the toxic environment and spiritual healing in three days of lectures,



Dinner in the bathroom — Henry Jaglom's *Eating* offers food for thought; See Sun/28.

Garcia's improvisations with Aaron Noble's contemplation on male-to-male humiliation, plus performances by Roger Nieboer and Amy Brosnahan, and Stan Grabowski with Dave Barrett and J. Raoul Brody. Night two is no less multi-dimensional, with Deborah Iyall,

panels, and exhibitions. Tonight-Sun/28, Concourse Exhibition Center, 8th St. and Brannan, SF. \$25/all three days; \$12/day. 333-4373.

ONE LAST JOB for hit man Jeffrey (Asian film superstar Chow Yun-Fat), one more campy crime film for us. Fast-action film genius John

Woo creates hard-to-win situations for a gangsta wanting out in *The Killer*. *GoodFellas* from another continent? I don't know, but if you've got the stomach for shootouts, here's your story. Tonight through Thurs/2 at 7 and 9:15 pm, with matinees Sat.-Sun. and Wed. at 2 and 4:30 pm, Roxie Cinema, 3117 16th St., SF. \$5. 863-1087.

DREAM ON They changed America — Lena Horne, Marian Anderson, Alice Walker, Toni Morrison, Coretta Scott King, Shirley Chisholm, Rosa Parks, even Oprah Winfrey, I guess — and Pulitzer Prize-winning photographer Brian Lanker tells their tales through portraiture in *I Dream A World*. The Oakland Museum culminates its extended Black History celebration with his photographs of 75 remarkable African American women. Through May 26, Wed.-Sat., 10 am-5 pm, Oakland Museum, 1000 Oak St., Oakl. \$2.50. 273-3401.

YOU DO VODOO Chris Isaak's not the only one interested in the pejorative aspects of voodoo — Elsie Hass' *Voodoo Dance* — a film opening the final weekend for the **Black Filmworks festival** — explores the complex social and political realities of Haiti through its "voodoo culture" at 2 pm at the Peralta/Merritt Theater. Don't miss the seminar, **Vislon and Volce: Black Women in Film From Object to Subject**, on "visual literacy" this weekend: It's a forum for training on specific visual literacy skills, 9 am-5 pm at the rum for training on specific visual literacy skills, 9 am-5 pm at the James Moore Theater. See repertory film listings for complete schedules. Film, Lake Merritt Theater, 1834 Park at E. 18th Ave., Oakl. Call for price. 835-3535. Workshop, Oakland Museum, 1000 Oak St., Oakl. \$15. 273-3401.

LIVE AT THE LIBRARY? Bookworms unite: If frequenting the **Berkeley Central Library's** something you're used to on a Friday evening, you might divert your attention away from the card catalogue for a moment to drink in the collective spirits of **Bessie, Dinah, and Denise**. Tonight, jazz vocalist Denise Perrier recreates the lively spirits of the big blues-jazz women. The Carolyn Brandy Trio, with Ellen Hoffman and Jean Fineberg plays Sat/27; Kito Gamble delivers a solo piano set of blues and jazz Sun/28. 8 pm, Central Library, 2090 Kittredge at Shattuck, Berk. Call for price. 644-6100.

night and Sat/27 at 8 and 10:30 pm, Great American Music Hall, 859 O'Farrell, SF. \$11.99. 762-BASS.

STUDENTS WITH THE BLUES Finally, an outlet for a generation of suicidal youth. Culminating the **Blues in the Schools** project, **Joe Louis Walker**, Mike Henderson, Lady Bianca, and Stanley Lippert perform songs that students wrote for them. 8:30 pm, Concepts Cultural Gallery, 480 3rd St., Oakl. \$8; \$5 students. 763-0682.

27
saturday

CAR HORN SYMPHONIES are a spectacle no Bay Bridge commuter's missed, but if your sonic curiosity is piqued by the idea of a truly orchestrated version of the traffic-induced melee, come to the Exploratorium's **Tinkler's Weekend**, where you can hear the old standards played with fog horns, musical saws, car horns; plus new sounds in rap, scratch, and dub music. Performances, demonstrations, and workshops span the entire weekend, highlighted by Darrell DeVore's "Mr. Sound Magic's Instrument Building Workshop," and the "Electro Techno Gizmo Jam." Call for times and specific performance schedules. Exploratorium, 3601 Lyon (at Bay), SF. Free with admission (\$5 for a six-month pass). 561-0360.

BODACIOUS BODEANS Finally through with the "revolving door of drummers" and out with a new album *Black and White*, the **Bodeans** bring a new pop sensibil-

Dis 'n that

By Heather Mackey

Last week caught me reading about some New York—style stage-divin', blood-and-guts performance poetry in a Village Voice article on the Nuyorican Poets Cafe. Kind of like a Knitting Factory for verbal artists, the Nuyorican is a performance haven for crazy-ass loudmouths, angry young anybodyes, and word-drunk *borrachos* that is apparently rewriting the general definition of what poetry is all about.

So? Well, more power to those Nuyoricans, of course. I just suffered a tiny, momentary tremor in my conviction that San Francisco is the bar-none poetry capital of the known world. Maybe I was missing something. But, you know, I've had my eardrums blown by Peter Plate as he stalks up and down through the audience. And I've seen Danielle Willis on stage in her thigh-high boots and black nipple-tape, reading about the strip clubs and the all-night diners. And I've heard Dominique Lowell screaming "Burn it down!"

But I hadn't heard it in a long time. So just to make sure it still existed, I headed over to the **Paradise Lounge** last Sunday night to hear David West and Eli Coppola. It's hard to believe that the Above Paradise series is still relatively new: The room was packed and the corps of regulars (like poetry matriarch Julia Vinograd) was there murmuring words of encouragement to the readers.

What was even more encouraging, to my mind, was the way the Above Paradise scene intersects with the various other new reading spots in town. I ran into Bucky Sinister — the "lovable" host of the new, Monday night readings at Club Chameleon, which are, Bucky assured me, "a little bit more adventurous." Stephen Parr, who produces spoken word events like "Girls on Fire" at the DNA Lounge as well as the "Spoken Word Savages" series Friday nights at Cafe Beano, was there, pumping me up for Jennifer Blowdryer's May 17th Beano debut.

Still not enough performance for you? One not-to-be-missed event is **Intersection for the Arts "2 Nights Only"** benefit. The two nights in question are Fri/26 and Sat/27, with Bay Area folks from the various spheres of music, spoken word, dance, and theater performing, like Deborah Iyall, Hank Hyena

continued next page

Dis 'n t h a t

Continued from previous page

Aaron Noble, Genny Lim, J. Raoul Brody, and Sarah Felder. Interested? Call Intersection at 626-2787 for a full schedule of each night's events.

On the club scene: The newest night at **Club Deco**, the Tenderloin dance spot that's also the home of **Snatch**, is happening Sundays. **Ooops**, billed as "hypo-techno-rave-rhythms," opened Sun/21 (Larkin between Turk and Eddy).

Bang! which opened a short while ago on King Street, has had its old location shut down by the fire department. **Ooops**. Luckily **Bang!heads** Dave Dean and Jellybear have picked up shop and moved to the penthouse on the top floor of the Merchant Exchange Building (California at Montgomery, SF) where DJ Pete Avila will be spinning for the club's new grand opening Friday, May 3rd. Call 668-CLUB for more **Bang!** info. **Faster Pussycat**, a new night for the gals, brings DJs Nikki Rivera and Downtown Donna to the Firehouse 7 (16th St. near Valencia, SF) every Thursday night.

Some sad news: **Bouncer's**, San Francisco's best "real bar," closed last Thursday. While there have been rumors that the bar was having lease troubles for a long time, the order to close came pretty suddenly. It's a real shame to see this bit of SF history close, especially since that yuppified stretch of South Beach needs every bit of real life it can get.

Plugs: **Troubletown** creator and comix-man extraordinaire **Lloyd Dangle** celebrates the Cat-Head Comics release of his new book, *dangle*. Fun starts at 8 pm, Thurs/25 at Radio Valencia (Valencia and 23rd St., SF).

Armpit Gallery's "Card-board Props" installation continues with two nights of "sympathy," Fri/26-Sat/27. Brent Patterson, Anza Flores, Dale Witting, and Dawn of Aquarius perform in an evening of male erotica. 9 pm, 633 Haight, SF.

Last, but not least: This one goes out to **Hippy Porn** creators Jacques Boyreau, Elizabeth Canning, and Jon Moritsugu — sorry, guys. In my last column, I implied that this film was the brainchild of one person and not a collaborative process. As I've said before: **Ooops**. ■

ity to the classic rock repertoire. "Power pop" band **Cavedogs** open. 9 pm, Slim's, 333 11th St., SF. \$5. 621-3330.

STRANGE BREW — and plenty of it. **Brewfest 2** serves up the concoctions of 35 microbreweries. Sit back with your hops and fuse your inebriated spirits with Element of Surprise, the Brian Melvin Trio, and the Paul Mousavi Jazz Fusion Band. Today and Sun/28, noon-6 pm, Cannery, 2801 Leavenworth at Beach, SF. \$10. 771-3112.

CALLING ALL KEYBOARDS If only Mozart and MC-Lite could meet and trade secrets on keyboard technology — then maybe you'd have a truly postmodern mix. Until then, we've got 12 hours of keyboard music in **A Keyboard Celebration: Six Keyboards from Four Centuries**, from the harpsichord to synthesizer, from Renaissance to rap. The music culminates in an evening performance with Ed Kelly, Mack McCray, Andy Appel, and others, hosted by KQED-FM's Sedge Thomson at 8 pm; exhibits and presentations begin at 10 am; a young keyboardist showcase is at 1:30 pm; and demonstrations of rare keyboards occur at 4:30 and 5:30 pm. First Congregational Church, Dana at Durant, Berk. \$24 whole day; \$14 daytime performances; \$15 evening performance. 528-1685.

delic blues sounds of **Moby Grape** should be ripe by now. The folk-rock janglers are reincarnated tonight with four of the original members as **The Legendary Grape**. Put on your paisley and head down to the Richmond. Jo Johanssen Band opens. 9 pm, Last Day Saloon, 406 Clement, SF. \$7. 387-6343.

CASH FLOW PROBLEMS See Fri/26.

FOOD FETISH is right. Don't bring your popcorn and Coke into Henry Jaglom's "very serious comedy about women and food," **Eating**. The film takes a voyeuristic black-comedic journey into an L.A. socialite's home to comment — pseudo-documentary-style — on eating disorders and much, much more. The repetitious 110-minute film seems a good 300 minutes, and manages to nauseate the audience (seemingly the film's goal), with unflattering soap-style melodrama and experimental docu-drama on women's secret food habits and desires. On the

expanse of the UC Theatre today, where they're screening all 11 hours of the epic documentary **The Civil War**. Just in case you missed the living history demo last week in San Jose, here's your chance to get one big lethal dose of history, complete with a dinner break. Beginning at 11 am, UC Theatre, 2036 Shattuck, Berk. \$5. 843-6267.

CATCH SOME ZZZZs while remaining completely awake and musically stimulated in today's **Deep Listening Concert**, a meeting of "Z" minds. Pamela Z, composer-intermedia artist Richard Zvonar, and MAX software author David Zicarelli team up to present the latest in "new music" performance and technology. Software demo at 7:15 pm; concert at 8:30 pm. Life on the Water, Bldg. B, Fort Mason Center, Buchanan at Marina, SF. \$12. 776-8999.

CAR HORN SYMPHONIES See Sat/27.

STRANGE BREW See Sat/27.

GO GIRL! Maybe I slept through the festivities, but somehow I neglected to note that April is, indeed, "National Guitar Month." The **Ramones** usher out the season in style tonight, playing that stringy thing with all their might in concert tonight with the Guttersluts and the Shockwaves. The show claims to be chock-full of "Wild Women and Wet Guitars." 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

JUST HOW FREE SHOULD FREE SPEECH BE? And should "hate speech" be defended? The argument's going to

Fort Mason Center, Buchanan at Marina, SF. \$5; \$3 students. 441-2557.

FIRE IT UP Sweat's the operative concept in tonight's dub-dance jam with **Dub Addxx**, a band that's been getting some well-deserved attention in the world music arena for its hot jazz-like keyboards and smilin' vibes. Guest artists tonight are Magestic, Puppa T., and Smiley Brim. 9 pm, Firehouse 7, 3160 16th St., SF. \$5. 621-1617.

'MIXED MESSAGES' With Terese Svoboda's *Lust* teamed with the Damaged Californians' *Airline Safety Film #4A, Mixed Messages* are certainly in the works. Adding to the confusion of this New American Makers video program are Earwax's performance art antics interspersed between the pieces, including Deke Weaver's *My Summer Vacation*, Sarah Lewison and Ian Pollock's *Hostage Piece for Now*, and Michael Schnell's *Higher Laws*. 7 pm, Opera Plaza, Van Ness and Golden Gate, SF. \$5. 695-2904.

I IS FOR INTERVIEW And that's exactly what happens in tonight's City Arts and Lectures "conversation" with mystery writer **Sue Grafton**, who's promoting *His For Homicide*, the latest in her alphabetical series of detective novels. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. Call for price. 552-3656.

911 MIGHT BE A JOKE, but **Chuck D.** and "Director of Enemy Relations" **Harry Allen** certainly aren't, not

These bands aren't "paying to play," so do what you like in good conscience — all night — the place stays open 'til 4 am. Beginning at 9 pm, 836 Mission (at 4th St.), SF. \$10. 861-2737.

Pundit Chuck D. See Wed/1.

'SUCK MY MAYPOLE' Celebrate May Day the *Homocore* way, with Klubstitute's **Queer Cabaret**. Bomb, the High Risk Group, Jennifer Blowdryer, Absolut Manpussy, Dawn of Aquarius, Danielle Willis, and other bands, drag queens, prophets of the spoken word, and torch-song twangers help out the beleaguered *Homocore* punk 'zine with a benefit. Call for time. Klubstitute, the Endup, 6th St. and Harrison, SF. \$2.98. 864-5958.

WESTWARD NO! Westward expansion gets the final dis in the **Paul Drescher Ensemble's Pioneer**, the third piece of the ensemble's "American Trilogy." If you can unravel the many layers going on here — a complex score, a tapestry of visual images and performance — you'll find a critique of colonialism's warping influence, chauvinism, and the oft-misguided missionary spirit, laced with some humor and nostalgia about "America" and its explorers. Tonight through Sun/5, Thurs/8-

Sun/12, Theater Artaud, 450 Florida, SF. \$16-\$18. 621-7797.

POP ROCKS Have a dance snack — **Pop Will Eat Itself** opens the I-Beam's first "Club J-Bone" Thursday with sampled Brit pop that somehow manages to make you move. 9 pm, I-Beam, 1748 Haight, SF. \$12. 668-6023.

HER BRILLIANT CAREER seems to be based on acting the part of the free-willed "career woman" of yore. As George Sand in *Impromptu*, Judy Davis (*My Brilliant Career*) wears pants, writes novels, rides horses, acts the tomboy, and gets her man Chopin (played by Hugh Grant). The SF International Film Festival opener begins its run at the Regency II tonight: Check first-run film listings for times. Regency II, 1268 Sutter at Van Ness, SF. 776-8054.

The Bay Guardian is happy to consider listing your event in our calendar section. For your performance to be included in the entertainment listing or in the *Eight Days a Week* Section, we must receive complete written information by Tuesday one week before publication. We regret we can't accept listings over the phone. We welcome photographs for possible inclusion, but can not be responsible for their return. Address your notices to: **Calendar, SF Bay Guardian, 520 Hampshire 94110**

PHOTO BY MICHAEL WILSON



Left: The Bodeans bunch plays Slim's Sat/27. Right: A one-man-vacuum-tube band in Tinker's Weekend beginning Sat/27.

CRAZY is what springs to mind when describing the antic/ambitious/adventure filmmaking of **George Kuchar**. In five programs, ranging from autobiographical overviews of Kuchar's cheesy genius to samples of his collaborations with art students around the country, the SF International Film Festival-SF Cinematheque presentation waves the flag of subculture cinema at full mast. Don't miss Kuchar's noir epic *The Devil's Cleavage* Sun/28 at 9 pm, with colorful, dramatic cameos of post-hippie San Franciscans. Programs run from Sat/27-Mon/6, Kabuki 8, Post at Fillmore, SF. Call for times and specific programs: 931-FILM.

ENDLESS EARTH DAY Unfortunately, endless celebrations don't ensure an endless Earth. Join the **Bayview/Hunter's Point** area in drawing awareness to the area's toxic contamination and environmental neglect. The block party bash boasts multicultural entertainment, activities to keep the children from getting bored, booths, speakers, and a 1,000-bag grocery giveaway. 10 am-5 pm, 3rd St. (bet. Palou and Revere), SF. Free. 822-9602.

SHARP-DRESSED MEN without ZZ Top's beards, wrecked cars, and bikini babes: **The Untouchables**' refined wardrobe's for real. The stylish Southern California modsters mix up some ska-based dance sounds with soul, rap, and reggae beats. Local band Hobo opens for these agents o' soul. 10:30 pm, I-Beam, 1748 Haight, SF. \$12. 668-6023.

WELL-AGED GRAPES Distilled for more than 20 years, the psyche-

up side, it's certainly food for thought — the Southern California New Age body-worshipping cult could use Jaglom's seemingly compassionate criticism — though the film's more like an unsatisfying binge than a hearty meal. Opens today: See First Runs for schedule. Lumiere, 1572 California at Polk, SF. 885-3200.

TIPS AHoy It's time to put those Docksidlers to use. **1991 Opening Day on Lake Merritt** offers experienced sailors and prospective boaters a chance to bone up on their maritime skills with free instructional tips by the Lake Merritt Sailboat House staff. 2-5 pm, Lake Merritt Sailboat House, Lake Merritt, Oakl. 444-3807.

ABE LINCOLN LIVES in the dark

get nasty, as controversial UC Berkeley anthropology professor Vincent Sarich, law professor Tom Grey, student representatives, attorney/ACLU representative David Balabanian, and others battle out the meaning of "free speech" on free-thinking college campuses. 7:15 pm, Life on the Water, Bldg. B,

1600 Holloway, SF. \$12. 338-2444.

STONE AND OMNI STEP ASIDE 'cause **Fredrika's** slams into the hard-rock scene headfirst tonight with openers Jetboy, plus a jam, including members of MCM and the Monster, 4 Non-Blondes, Vain, and Maximillion's Motorcycle Club.



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Photo: Marty Sohl

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Art

A complete listing of gallery and museum openings in the central Bay Area.

ARTISTS GUILD OF SF Paintings, sculpture, and etchings by guild members. Sat/26-Sun/28, 9 am-5 pm. Martin Luther King Jr. Way, bet. 19th and 25th Aves., in Golden Gate Park, SF.

'BEHIND THE SCENES' Works in various media by Squeak Carnwath, Stephen de Staebler, Carmen Lomas Garza, and other artists. April 28-June 2. Call for hours. Berkeley Art Center Assn., 1275 Walnut, Berk. 644-6893.

'BURNING DESIRE' Works by Eric Montenegro, Hector Rios, and other graffiti spray-can artists. May 1-July 28. Wed.-Sun., noon-5 pm. Mexican Museum, Fort Mason, Bldg. D., Laguna at Marina, SF. 441-0445.

'COMMON KNOWLEDGE' Works in various media by Amanda Hendricks, Matias Jaramillo, Paula Metallo, and other artists commenting on images, ideas, or materials found in public spaces. April 26-May 31. Tues.-Fri., 11 am-5 pm; Thurs., 11 am-8 pm; Sat., noon-5 pm. SF Arts Commission Gallery, 155 Grove, SF. 554-9682.

WILLIAM DELUCCHI AND BETTYE ROBERTS Works by the artists. May 2-30. Mon.-Fri., 8:30 am-5 pm. City Hall, 701 Laurel, Menlo Park. 326-0835.

JANE GENET Paintings. Through April 30. Open during dance nights and shows. IBeam, 1748 Haight, SF. 668-6023.

PATRICIA GEORGE Palette knife paintings entitled "World Travels with Patricia George." May 1-31. Daily, 10:30 am-9:30 pm. Matrix Galleries, Pier 39, Main Level, SF. 989-8545.

SANDY GOLDBERG Paintings on silver. Through May 18. Thurs.-Sat., 11 am-5 pm. Terrain, 1539-A Folsom, SF. 552-0286.

LEAH RINNE HAMILTON An exhibit entitled "An Artist Paints the 40s: War & Peace." Through May 25. Tues.-Fri., 11 am-5 pm; Sat., noon-5 pm. Jan Holloway Gallery, 59 Grant, SF. 398-2055.

CHARLES HOBSON "Leonardo & Baseball," monotypes and prints. Through May 28. Mon.-Fri., 8 am-midnight; Sat.-Sun., 3 pm-midnight. Concourse Gallery, Bank of America, 555 California, SF. 929-1230.

KERR AND MALLEY Installation. April 26-May 22. Wed.-Sat., noon-5 pm. Southern Exposure, 401 Alabama, SF. 863-2141.

McCLYMONDS H.S. ARTISTS Paintings, drawings, and fabrics by students from McClymonds High. Through May 11. Wed.-Fri., 1-5 pm; Sat., 11 am-3 pm. MOCHA Gallery, 460 8th St., Oakl. 891-3917.

FRANCES McCORMACK Paintings and works on paper. April 30-May 31. Tues.-Sat., 11 am-6 pm. William Sawyer Gallery, 3045 Clay, SF. 921-1600.

'NEW WORK: NEW VIEWS' Works by Jacqueline Humphries, John Millei, and Carl Ostendarp. April 30-June 1. Tues.-Fri., 10:30 am-5:30 pm. Rena Bransten Gallery, 77 Geary (at Grant), SF. 982-3292.

MINORU NISHIKI Works in watercolor and pencil. May 2-31. Tues.-Sat., 11 am-5 pm. Don Soker Contemporary Art, 251 Post, SF. 291-0966.

'PHENOM/PHENOTYPE: A GROUP THEORY' Works in various media by Greg Adair, Julie Ault, David Cannon Dashiell, Ingrid Muan, and others. Through May 18. Thurs.-Sat., 11 am-5 pm. Terrain, 1539-A Folsom, SF. 552-0286.

TOM PHILLIPS "Lakota Buffalo Days." Fri/26, 6-9 pm; Sat/27, 9 am-6 pm; Sun/28, 9 am-

4 pm. St. Mary's Cathedral, Geary and Gough, SF.

MARIA PORGES "Under the Skin of Circumstance," an installation. Through May 31. Tues.-Sat., noon-4:30 pm. Intersection for the Arts, 446 Valencia, SF. 626-3311.

POSTER SHOW Silkscreen posters by local artists. May 1-June 30. Mon.-Fri., 8 am-6 pm. Asian Resource Gallery, 310 8th St., Oakl. 534-0078.

'SELECTIONS '91' Works by Bay Area photographers Jo Babcock, Geoffrey Buddie, Paul Winterwitz, D.K. Buyer, and others. Through May 11. Tues.-Sat., Noon-5 pm. Eye Gallery, 1151 Mission (bet. 7th and 8th Sts.), SF. 431-6911.

DASSY SCHLAGMAN Paintings. Through April 30. Call for hours. Rami's Caffe, 1361 Church, SF. 641-0678.

SONOMA COUNTY SURVIVOR PROJECT Photographs and oral history techniques. May 1-June 9. Wed.-Sun., 11 am-4 pm. Sonoma County Museum, 425 7th St., Santa Rosa. (707) 579-1500.

HENRY TURMON New work. April 30-June 1. Tues.-Fri., 10:30 am-5:30 pm. Rena Bransten Gallery, 77 Geary (at Grant), SF. 982-3292.

Cabaret

A complete guide to cabaret and pop music performers appearing at clubs and theaters in the central Bay Area.

BEACH BLANKET BABYLON The long-running musical cabaret features extravagant hats and

continued next page

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San Jose - AMC Saratoga 6 Cinema

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Morgan Hill - Cinema 6

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Redwood City - Century Park 12
Sa. San Francisco - Century Plaza 8
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CIRCLE STAR Frank Sinatra performs. Shows are Fri. at 8 pm, Sat. at 7 and 10 pm, Sun. at 7 pm. Circle Star Center, 1717 Industrial Way, San Carlos. 366-7100.

DOLPH REMPP RESTAURANT AND CABARET The Dolph Rempp cabaret presents variety pianist Vince Massaro Sat., Thurs., and Wed.; Dan Jones performs on piano and electric keyboards Fri. Shows are 5 pm-midnight. Open-ended. Sailing Ship Dolph Rempp Restaurant and Cabaret, Pier 42, SF. 777-5771.

JJ'S PIANO BAR Vocalists with piano accompaniment nightly. Call for showtimes. 2225 Fillmore, SF. 563-2219.

MASON STREET WINE BAR Vocalist Diana Lynn performs. Shows are Fri. at 8:30 and 10:30 pm. 342 Mason (at Geary), SF. 391-3454.

PLUSH ROOM CABARET Vocalist Weslia Whitfield performs. Shows are Tues.-Sun. at 8:30 pm. Plush Room, York Hotel, 940 Sutter, SF. 885-6800.

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Comedy

A complete guide to comedy performers appearing at local clubs and theaters.

BOBBY MCGEE'S Tues/30: Tim Jackson with Jerry Camarro. Show at 9 pm. Embassy Suites Hotel, 101 McInnis Pkwy., San Rafael. 479-1623.

CASPIAN Tues/30: Comedy with emcee Frank Bell. Show at 8:30 pm. 517 Clement, SF. 387-0603.

COBB'S COMEDY CLUB Fri/26-Sun/28: Jake Johannsen. Tues/30-Thurs/2: Mike MacDonald. Shows at 9 pm with additional shows Fri. at 11 pm and Sat. at 7 and 11 pm. The Cannery, 2801 Leavenworth, SF. 928-4320.

CURTAIN CALL Sun/28: Joan Chaplick, Nancy Corfe, Andrew Littlefield, Mary Jo Mrochinski, and Gloria North. Show at 6 pm. 1980 Union, SF. 751-6725.

EL RIO Wed/1: Call for program. Shows at 9 pm. 3158 Mission, SF. 282-3325.

FLATIRON Mon/29: "Comedy Night." Show at 9 pm. 724 B St., San Rafael. 453-4318.

FOURTH STREET TAVERN Mon/29: Karen Anderson, Clinton Jackson, Tony Camin, and John Boyle. Show at 9 pm. 711 4th St., San Rafael. 454-0444.

GREAT AMERICAN MUSIC HALL Fri/26-Sat/27: Alex Bennett presents "The 2nd Recession Comedy Special," featuring Bob Rubin, David Pheldman, Matt Weinhold, Dexter Madison, and Karen Babbitt. Shows at 8 and 10:30 pm. 859 O'Farrell, SF. 885-0750.

HOTEL UTAH Mon/29: Gadzooks Comedy Troupe. Show at 9 pm. 500 4th St. (at Bryant), SF. 421-8308.

HOUSE OF ROCK Tues/30: Comedy showcase. Show at 6 pm. 650 Howard, SF. 861-1950.

IMPROV Fri/26-Thurs/2: Call for program. Shows Wed., Thurs., and Sun. at 9; Fri. at 8 and 10; and Sat. at 7 and 9. 401 Mason, SF. 441-7787.

JOSIE'S CABARET AND JUICE JOINT Sat/27: "Gay Comedy Night" with Danny Williams, Dan Morgan, and Suzy Berger. Mon/29: "Gay Comedy Open Mike" with emcee Scott Capurro. Shows Sat. at 10 pm; Mon. at 8 pm., phone sign-ups at 7 pm. 3583 16th St., SF. 861-7933.

KONCEPTS CULTURAL GALLERY Sun/28: "The Larry 'La La' Show" with Money Grip and Christopher. Show at 8:30 pm. Koncepts Cultural Gallery, 480 3rd St., Oakl. 763-0682.

MORTY'S Tues/1: Comedy Showcase. Show at 9:30 pm. 1024 Kearny, SF. 986-MORT.

NEW GEORGE'S Tues/30: Del Van Dyke with Robert Berry, Renee Hicks, Lisa Safran, Kennedy Kabasares, Cheryl August, and emcee Mike Hedegus. Show at 9:30 pm. 842 4th St., San Rafael. 457-1515.

NEW PERFORMANCE GALLERY Mon/29: Bay Area Theatresports presents "The Main Event." Show at 8 pm. 3153 17th St., SF. 863-9834.

PAUL'S SALOON Thurs/2: "Wicked Bandits From Utah." Show at 8:30 pm. 3251 Scott, SF. 485-MEOW.

THE PLANET Fri/26-Sat/27: Steve Bruner with Jim Harris. Shows at 9 pm. 1770 S. Amphlett, San Mateo. 572-8400.

THE PUNCHLINE Fri/26-Sat/27: Norm MacDonald with Steve Kravitz and Laurie Kilmartin. Sun/28: "SF Comedy Showcase" with emcee Lori Kilmartin. Tues/30-Thurs/2: Bobby Slayton with Lou DiMaggio and Margaret Cho. Shows Fri. at 9 and 11 pm. and Sat. at 7, 9 and 11:30 pm. 444 Battery, SF. 397-7573.

CRITIC'S CHOICE / Dance

Khadra International Folk Ballet

This weekend, Khadra International Folk Ballet celebrates its 20th anniversary with dances and music from the Soviet Republics, Eastern Europe, and the Americas. The high point will be Khadra's performance of a Russian Gypsy ballet choreographed by Moldavian dancer and choreographer Vasily Mountain. Former Khadra dancer David Boyet, who last year "defected" to Theatre Flamenco, returns for a guest appearance with his new partner, Ercilia Santos. The music, as usual, is performed by the Khadra Orchestra.

— Rita Felciano

■ Khadra International Folk Ballet. Fri/25-Sun/28 at 8 pm, with a matinee Sun. at 3 pm. Cowell Theater, Pier 2, Fort Mason Center, Buchanan and Marina, SF. \$13-\$15. 626-7360.



DANIEL O'REILLY IN PERIL/PLATS. PHOTO BY STEVE SARGENT

SIMPLE PLEASURES CAFE Sat/27: "Metropolis." Show at 8:30 pm. 3434 Balboa, SF. 387-4022.

Dance

A complete listing of dance performances at studios and performance spaces in the central Bay Area.

AUGUSTINO DANCE COMPANY Guest choreographer Alonzo King joins the company in a performance of dance and storytelling. Sat/27-Sun/28 at 8 pm. Open Arts Circle, 530 E. 8th St., Oakl. 524-6162.

BELLY DANCING AT CAFE MARMARA Belly dancing weekly. Sat/27 at 9 pm. Cafe Marmara, 1730 Shattuck, Berk. 644-1985.

BELLY DANCING AT THE CASPIAN Belly dancers perform weekly. Fri/26 and Sat/27 at 9 pm. The Caspian Night Club, 517 Clement, SF. 387-0603.

BLACK CHOREOGRAPHERS MOVING The showcase presents new works by Nia Love-Pointer, David Rousseve, Bebe Miller, and Joanna Haigood. Fri/26 at 8 pm; Sat/27 at 2 pm. Theater Artaud, 450 Florida, SF. 621-7797.

ANNE BLUETHENTHAL AND MARY REID Choreographers Bluethenthal and Reid perform solo dances. Sun/28 at 8 pm. Centospace Studio Theatre, 2840 Mariposa, SF. 864-6683.

COLLEGE OF MARIN The dance department presents *Who's That There in the Dark*. Sat/27 at 2 and 7 pm. Fine Arts Theatre, Sir Francis Drake and Laurel, Kentfield. 485-9385.

DEBORAH SLATER AND COMPANY The dance company presents "Works-In-Development." Fri/26 at 8:30 pm. Studio 210, 3435 Army, SF. 824-2464.

EXPANDING SECRET COMPANY The company presents *Shed*. Tues/30. Call for time. 1800 Square Feet, 719 Clementina, SF. 773-8706.

EYE CONTROL THEATRE COMPANY The company presents *Dimensions*. Sun/28. Call for time. 1800 Square Feet, 719 Clementina, SF. 773-8706.

FLAMENCO DANCING AT EL NORTENO Traditional Andalusian flamenco dancing weekly by La Monica. Sat/27 at 8 and 9 pm. El Norteño Restaurant, 3161 24th St., SF. 647-2207.

HUBEI SONG AND DANCE ENSEMBLE The ensemble presents *The Imperial Bells of China*. Fri/26 at 8 pm. Flint Center, Cupertino. 725-ARTS.

INTERNATIONAL FOLK DANCING Folk dancing weekly. Sun/28 at 10:30 am. Golden Gate Park Senior Center, 6101 Fulton (in Golden Gate Park), SF. 666-7015.

KHADRA INTERNATIONAL FOLK BALLET The ballet presents a "20th Anniversary Season" concert. Fri/26-Sat/27 at 8 pm; Sun/28 at 3 pm. Cowell Bayfront Theatre, Fort Mason Center, Buchanan at Marina, SF. 626-7360.

MARIN BALLET The ballet presents David Allan's *Cinderella*. Fri/26 at 7:30 pm; Sat/27 at 1 and 5 pm. Marin Veterans' Memorial Auditorium, 8 pm, 472-3500.

MIAMI CITY BALLET The ballet presents

Scotch Symphony, Stars and Stripes, Transtangos and other works on Fri/26 at 8 pm; and *Apollo, Tchaikovsky Pas de Deux*, and other works on Sat/27 at 8 pm. Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

MOMIX Moses Pendleton and his company perform dance and magic. Tues/30-Sun/5 at 8 pm. Cowell Theater, Pier 2, Fort Mason Center, Buchanan at Marina, SF.

OLD TIME SQUARE DANCING Jim Saxe calls a program of squares, circles, contras, and couple dances. Sun/28 at 7 pm. St. Clement's Episcopal Church, 2837 Claremont, Berk. 282-7374.

RUTH LANGRIDGE DANCE COMPANY AND CHRISTOPHER PILAFIAN A performance of five modern works. Fri/26-Sat/27 at 8 pm. New Performance Gallery, 3153 17th St., SF. 863-9834.

SF BALLET The ballet presents Program VI: *Concert in D, Harvest Moon*, and a world premiere of *Aurora Polaris* on Sat/27 at 2 and 8 pm; Program VII: *Serenade, Bugaku*, and *Rubies* on Fri/26 at 8 pm and Sun/28 at 2 pm; and *Sleeping Beauty* on Wed/1-Thurs/2 at 8 pm. War Memorial Opera House, Van Ness at Grove, SF. 864-3330.

KARL SCHAEFFER AND ERIK STERN The choreographers present *The Society For the Diffusion of Useful Knowledge* and other works. Fri/26-Sat/27 at 8:30 pm. Footwork, 3221 22nd St., SF. 824-5044.

'STALHAUCH' Nine dancers perform ballet, jazz, and modern dance about the Persian Gulf War. Fri/26-Sat/27 and Fri/3 at 8 pm. Andrews Hall, Sonoma Community Center, 276 E. Napa, Sonoma. (707) 938-5879.

THEATRE FLAMENCO The dance company performs flamenco and neo-classic Spanish dances. 8:30 pm, La Peña Cultural Center, 3105 Shattuck, Berk. 849-2568.

UNIVERSITY DANCE THEATRE The dance group presents its spring concert. Fri/26-Sat/27 and Thurs/2 at 8 pm; Sun/28 at 2 pm. Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 642-9988.

'WORKS IN THE WORKS' The "Low-tech Performances Series" presents new works by local choreographers. Mon/29 at 7:30 pm. Eighth Street Studio, 2525 8th St., Berk. 653-2699.

YOUNG ARTIST REPERTORY SERIES The series presents performances by various local young artists. Fri/26-Sat/27 at 8 pm. East Bay Center for the Performing Arts, 339 11th St., Richmond. 234-5624.

Movies First Runs

A guide to first-run movies and repertory-house films in the central Bay Area. Since programs are subject to last-minute revisions, call theaters to verify times and titles. Capsule reviews by Zena Jones, unless otherwise noted.

AWAKENINGS Reclusive lab researcher Robin

continued page 52

FROM THE CREATOR OF "FATAL ATTRACTION"
MATT DILLON • SEAN YOUNG



Loving him was easy.
Trusting him was deadly.

**A KISS
BEFORE
DYING**

UNIVERSAL PICTURES PRESENTS AN INITIAL FILM/ROBERT LAWRENCE PRODUCTION A JAMES DEARDEN FILM
MATT DILLON SEAN YOUNG "A KISS BEFORE DYING" MAX VON SYDOW DIANE LADD JAMES RUSSO
MUSIC BY HOWARD SHORE DIRECTOR OF PHOTOGRAPHY MIKE SOUTHOON, B.S.C. EXECUTIVE PRODUCER ERIC FELLNER PRODUCED BY ROBERT LAWRENCE

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WRITTEN FOR THE SCREEN
AND DIRECTED BY **JAMES DEARDEN**

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DOLBY STEREO
IN SELECTED THEATRES

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**STARTS FRIDAY,
APRIL 26th**

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Theatres • 931-9800

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NORTHPOINT
Powell / Bay 989-6060

So. San Francisco
CENTURY PLAZA 8
Theatres • 742-9200

**ALSO STARTS FRIDAY
AT THESE SELECTED
BAY AREA THEATRES
AND DRIVE-INS**

SAN FRANCISCO
Daly City, Geneva D/I

EAST BAY
Pinole, Century 9
San Ramon, Crow Canyon
Pleasant Hill, Century 5
Berkeley, United Artists
Oakland, Grand Lake
Hayward, GCC Southland
Fremont, GCC Fremont Hub
Concord, Solano D/I
Oakland, Coliseum D/I
Union City, Union City D/I
Dublin, Dublin
Antioch, Metro
Antioch, Bridgehead D/I

PENINSULA
So. S. F., Century Plaza 8
Redwood City, Century Park 12
Burlingame, Burlingame D/I

SAN JOSE
Mtn. View, Century 10
San Jose, Century 10 Berryessa
San Jose, Town and Country
San Jose, Capitol D/I
Morgan Hill, Cinema 6
Gilroy, Town Plaza

MARIN
Corte Madera, Cinema

NORTH COUNTIES
Vallejo, Cinedome
Petaluma, Cinemas
Santa Rosa, Lakeside
Napa, Cinedome
Fairfield, GCC Solano Mall

**SPECIAL ENGAGEMENT,
NO PASSES OR
DISCOUNT COUPONS
ACCEPTED**

Williams is hired to take care of forgotten people regarded as hopeless cases, including Robert DeNiro, and treats them with a new drug with mostly — but not all — extraordinary results in this superlatively acted, quietly inspiring film. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 1:05, 6, and 10:30.

AY CARMELA Carlos Saura's subtly made, excellently acted film of many moods has mostly apolitical Spanish vaudevillians Carmen Maura and Andres Pajares caught up in the Spanish Civil War and accidentally landing in Fascist territory, with unexpected and very mixed consequences. **East Bay: Albany** (1115 Solano, Albany. 524-5656): daily at 7 and 9 with matinees Sat.-Sun. at 1, 3, and 5.

BAXTER The Shaggy DA ain't. Baxter's a twisted terrier whose thoughts are not always on the next bowl of Alpo. Frequently — but not exclusively — shot and narrated from the dog's point of view, the film follows Baxter from owner to owner, and while the wacky story's definitely unique, French director Jerome Boivin's film ultimately lacks spark. (Kurt Wolff) **San Francisco: Lumiere** (1572 California at Polk. 885-3200): daily at 1:15, 3:15, 5:15, 7:15, and 9:15, with late shows Fri.-Sat. at 11:15. **East Bay: Northside** (1828 Euclid, Berk. 841-6000): daily at 7:30 and 9:30 with matinees Sat.-Sun. at 2, 3:45, and 5:30.

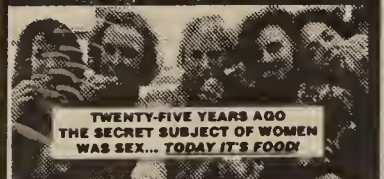
BLOOD IN THE FACE East Bay: **Northside** (1828 Euclid, Berk. 841-6000): daily at 7:30 and 9:30 with matinees Sat.-Sun. at 2, 3:45, and 5:30.

BREATHLESS With Jean-Paul Belmondo being delightfully, self-consciously Bogartian as an all-or-nothing kind of guy, this 1959 amoral tale proved Jean-Luc Godard better at cinematic revolution than he would be at political revolution. It holds up surprisingly well, and even the flaws are fascinating. (Steve Warren) **San Francisco: Lumiere** (1572 California at Polk. 885-3200): through Sat./27 at 1:30, 3:30, 5:30, 7:30 and 9:30 with late shows Fri. at 11:30.

CAREER OPPORTUNITIES John Hughes strikes again — out this time — with what might have been called *In the Store Alone*. Frank Whaley (*The Doors*) blows an opportunity to become a leading man, as a goofball who's brought together with beautiful Jennifer Connelly by fate and bad dialogue. (Steve Warren.) **East Bay: California** (Kittredge at Shattuck, Berk. 848-0620): daily at 8 with matinees Sat.-Sun. at 3:20. **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 7:15 and 10.

CLASS ACTION Legal eagle Gene Hackman

★★★★★ **'EATING' is American Independent Filmmaking at its best — humorous, authentic and disarming!** — Michael Upchurch, SEATTLE TIMES



HENRY JAGLOM'S EATING
A Very Serious Comedy About Women & Food
STARTS SUNDAY, APRIL 28
LUMIERE California at Polk 885-3200

and his lawyer daughter Mary Elizabeth Mastrantonio are at loggerheads on the same case and in life, but although the acting's excellent and the small moments fascinating, there's just too much legality and not enough action. **San Francisco: Presidio** (Chestnut near Scott. 922-1318): daily at 4:55, 7:15, and 9:30, with matinees Sat.-Sun. at 12:30 and 2:45. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 2:45 and 7:15. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:15, 2:35, 5, 7:30 and 9:45.

CYRANO DE BERGERAC Gerard Depardieu's very good at personally proving a nose is a nose is a nose, and the boisterous, character-filled, composed-of-couplets-scripted film charms, but, in the end, both do everything except really touch your heart. **San Francisco: Bridge** (3010 Geary at Blake. 751-3212): daily at 1:30, 4:15, 7 and 9:40. **East Bay: ACT** (2128 Center at Shattuck, Berk. 548-7200): daily at 7 and 9:40 with matinees Sat.-Sun. at 1:30 and 4:15.

DANCES WITH WOLVES Three-hour epic in which Union soldier Kevin Costner finds more in common with the Sioux Indians than his own kind, and that has a good beginning and ending, but is too dragged out in the middle, as it were. **San Francisco: Alhambra** (Polk and Green. 775-2137): daily at noon, 4 and 8. **Empire** (85 West Portal at Vicente. 661-2539): call for times. **East Bay: California** (Kittredge at Shattuck, Berk. 848-0620): daily at 8 with matinees Sat.-Sun. at 12:30 and 4:15. **South Shore Cinemas** (2245 Shoreline, Alameda. 521-4200): daily at 4:15 and 7:30 with matinees Sat.-Sun. at 1.

DEFENDING YOUR LIFE Lively, light look at a weighty subject as Albert Brooks wakes up from being run over by a bus in heavenly way station Judgment City, where it'll be decided whether he continues onward and upward or goes back to earth, in which nothing goes to hell and he gets Meryl Streep anyway. **San Francisco: Metro** (Union and Webster. 931-1685): daily at 1:30, 3:45, 6, 8:30, and 10:45. **Stonestown** (19th Ave. and Winston. 221-8182): daily at 1, 3:20, 5:40, 8:10 and 10:30. **East Bay: Orinda** (4 Orinda Theater Square, Orinda. 254-9060): daily at 7 and 9:30 with matinees Sat. and Sun. at 2 and 4:30.

THE DOORS Morrison wrote poetry, did drugs, got famous, and died. Oliver Stone's "Just Say No" movie rates a 10 for sight and sound, but a zero for substance. The closest thing to a one-person film since *Swimming to Cambodia*, its McScript tells us little about Morrison and nothing about anyone else as it tries to portray '60s lifestyles without glorifying them. (Steve Warren) **San Francisco: Vogue** (Sacramento and Presidio. 221-8183): daily at 7:30 and 10:15, with matinees Sat.-Sun. at 2 and 4:45.

EATING Henry Jaglom's comedic *tour de food* brings a group of 20 or so women together to celebrate birthdays and talk about their eating habits (disorders). This two-hour whine-a-thon seemed a little too long, but anyone who has struggled to separate food from emotions will be comforted by the diversity of experiences these funny, vulnerable women relate. (Miriam Wolf) **San Francisco: Lumiere** (1572 California at Polk. 885-3200): begins Sun/28 at 12:45, 3, 5:20, 7:40, and 9:55.

FIVE HEARTBEATS This Richard Townsend movie charts a soul-singing group's way up the charts to the top, including all of its trials and tribulations and, despite an erratic turn or two, is mostly pure entertainment. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at 12:05, 2:40, 5:10, 7:40, and 10:15. **Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 11:30 am, 2, 4:50, 7:40, and 10:15. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:15, 2:30, 4:50, 7:30 and 10.

THE GODFATHER PART III Francis Ford Coppola's magnificent-looking, labyrinthine epic has Al Pacino as Michael Corleone opting (perfectly) for respectability and trying to overcome the ensuing road blocks in a film that keeps

you riveted every one of its 162 minutes. **San Francisco: Balboa** (38th Ave. and Balboa. 221-8184): daily at 3:15 and 8.

GOODFELLAS If you've ever wondered what life inside the Mafia's like, Ray Liotta, Lorraine Bracco, Robert DeNiro and Paul Sorvino will show you, and make Martin Scorsese's film infinitely more than just a film about gangsters. **San Francisco: Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 7 and 9:50 with matinees Sat.-Sun. at 1 and 4. **East Bay: Oaks** (1875 Solano, Berk. 526-1836): daily at 7:30 with matinee Sat. and Sun. at 2:30.

GREEN CARD Andie MacDowell and Gerard Depardieu both need marriage, MacDowell to rent the perfect apartment and Depardieu to stay in the U.S., and what happens to their marriage of convenience is what makes this film an utter delight. **San Francisco: Regency II** (1268 Sutter at Van Ness. 776-8054): call for program. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 12:15, 2:30, 5, 7:20 and 9:30.

THE GRIFTERS They're con artists all three, John Cusack, his mother Angelica Huston, and his girlfriend Annette Bening, and how their lives entwine will keep you guessing and riveted the entire frightening, played-to-perfection, film noir way. **San Francisco: Lumiere** (1572 California at Polk. 885-3200): call for times. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at noon, 2:30, 5, 7:30 and 10:10. **UA** (2274 Shattuck, Berk. 843-1487): daily at 12:30, 4:50, and 9:45.

GUILTY BY SUSPICION This story of golden-boy Hollywood director Robert De Niro's downfall engineered by a House Un-American Activities Committee's anti-Communist witch hunt will bring back that time with frightening veracity, vividly enhanced by a De Niro-topped top-flight cast. **San Francisco: Opera Plaza** (Van Ness and Golden Gate. 771-0102): call for times. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 1:30, 3:30, 5:30, 7:35, and 9:40.

HAMLET "Based on" Will Shakespeare's play gives Mel Gibson an edge, and he does quite nicely, thank you, ably supported by Glenn Close, but not so well by Helena Bonham-Carter as Ophelia, but since it's Gibson everyone's going to see, that doesn't matter, nor that the film lacks power. **East Bay: Albany** (1115 Solano, Albany. 524-5656): daily at 8, with matinees Sat.-Sun. at 3.

HOME ALONE The theme's cute but the treatment's too often sitcom as little Macauley Culkin's accidentally left at home when his family leaves for Paris, and house burglars Joe Pesci and Daniel Stern keep trying to break in and Culkin has to outwit them. Has its moments, but not enough of them. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 3:05 and 7. **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:15, 2:25, and 4:30.

JOURNEY OF HOPE **San Francisco: Clay** (2261 Fillmore at Clay. 346-1123): begins Wed/1: call for times.

JU DOU Fascinating story of sadistic Li Wei who's brutalizing his new wife Gong Li (Ju Dou) to the consternation of nephew Li Baotian, who becomes her lover, and what happens when she bears his son, makes it as enigmatic as it's beautiful, never tipping its hand as to its intentions. **San Francisco: Gateway** (Jackson at Battery. 421-3353): daily at 12:30, 2:40, 4:50, 7 and 9:10. **East Bay: ACT** (2128 Center at Shattuck, Berk. 548-7200): daily at 7 and 9 with matinees Sat.-Sun. at 1, 3 and 5.

A KISS BEFORE DYING **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800): call for times. **East Bay: UA** (2274 Shattuck, Berk. 843-1487): daily at 1:15, 3:30, 5:45, 8, and 10. **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1:15, 3:45, 6, 8:15, and 10:20.

LA FEMME NIKITA Utterly chilling look at 19-year-old savage street junkie Anne Parillaud's transformation into a sophisticated government assassin that's brilliantly acted immorality personified. **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800): call for times. **East Bay: Fine Arts** (Shattuck at Haste, Berk. 848-2038): daily at 7 and 9:20 with matinees Sat. and Sun. at noon, 2:20 and 4:40.

THE LONG WALK HOME Compelling look at the 1955 Montgomery, Alabama black boycott of their back-of-the-bus status, with Whoopi Goldberg as the housekeeper who must walk nine miles to Southern lady Sissy Spacek's mansion as a result, that's not only a fine microcosm of the time, but a telling journey into self-discovery as well. **San Francisco: Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 6:10, 8:10, and 10:10, with matinees Sat.-Sun. at 1:45 and 3:45. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107): daily at 12:15, 2:30, 4:45, 7, and 9:15. **UA** (2274 Shattuck, Berk. 843-1487): daily at 1:30, 3:30, 5:30, 8 and 10.

L.A. STORY Utter delight of a sendup of almost every L.A. anomaly, real and imagined, wherein TV weatherman Steve Martin finds a new life and love with the help of a talking freeway sign, and in which Brit Victoria Tennant and free-spirited Sarah Jessica Parker keep the action going very well. **San Francisco: Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 6:20, 8:20, and 10:20, with matinees Sat.-Sun. at 1:30 and 3:45. **East Bay: Emery Bay** (6330 Christie, Emeryville. 420-0107):

CRITIC'S CHOICE / Music

Singer-Songwriter Festival III

This is the third installment of a music series at Slim's whose purpose is to gather together several known and unknown singer-songwriters for one-night mini-music fests. It started last fall with Lucinda Williams, Butch Hancock, Jimmie Dale Gilmore, and three others, and continued with John Doe, Steve Young, and Nanci .oe Ross earlier this year. The point is to give people a chance to compare and contrast artists, and to see some of these people perform outside of their normal group contexts (such as John Doe and, this time, Walter Salas-Humera). Headlining this third evening is Austin artist Darden Smith — his songs show a keen sense for pop, but his folk roots are strong and firm. Also on the bill are Kevin Welch, a singer-songwriter to watch; Salas-Humera, from the Silos; and Jon Dee Graham, a guitarist who's known primarily for his work with John Doe.

— Kurt Wolff



DARDEN SMITH. PHOTO BY DONALD KENNEDY

■ Singer-Songwriter Festival III. Mon./29 at 9 pm at Slim's, 333 11th St., SF. \$10. 621-3330.

daily at 1:15, 5:10 and 9. **UA** (2274 Shattuck, Berk. 843-1487): daily at 9:30.

THE MARRYING MAN Neil Simon has lost the knack for comedy writing, judging from his lame script for this well-directed period piece in which Kim Basinger and Alec Baldwin can't live with or without each other. She sings well but moves sluttishly as she does so, and the sets are more interesting than the people in royal of them. (Steve Warren) **San Francisco: Royal** (1529 Polk at California. 474-0353): call for times.

MIKE AND SPIKE'S FESTIVAL OF ANIMATION Nineteen short animated films from 11 countries include such classics as Germany's *Balance*, Britain's *Creature Comforts*, and *A Grand Day Out* plus Italy's *Grasshoppers* combine to make this a very animated festival indeed. **East Bay: Wheeler Auditorium** (UC Berkeley, near Telegraph and Bancroft, Berk. 642-7477): call for times.

MISERY Romance writer James Caan, whose heroine's named Misery Chastain, experiences misery of a more profound type when he becomes the prisoner of psychotic fan Kathy Bates in this riveting movie that'll have you hanging on to your seat for dear life. **East Bay: California** (Kittredge at Shattuck, Berk. 848-0620): daily at 6:05 and 10:25 with matinees Sat. and Sun. at 1:20.

MISTER JOHNSON Although the plot's fascinating, it takes too long to settle on a central theme, and Nigerian clerk Maynard Eziashi doesn't stand out clearly enough in this story of wife and guile almost stymied by bureaucracy in 1923 West Africa. **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800): call for times. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 12:45, 2:50, 5:15, 7:20, and 9:20.

MORTAL THOUGHTS When husbands die in New Jersey they don't come back. Demi Moore recounts the demise of best friend Glenne Headly's abusive spouse (Bruce Willis) in a well acted thriller with an ending that's valid and effective, if not 100 percent surprising. (Steve Warren) **San Francisco: Cinema 21** (2141 Chestnut at Steiner. 921-6720): daily at noon, 2:25, 4:50, 7:25, and 10. **East Bay: Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): Fri.-Sun. at 6:15, 8:20, and 10:20, Mon.-Thurs. at 7:15 and 9:20, with matinees Sat.-Sun. at 1:45 and 4. **Century** (8201 Oakport, Oakl. 562-9990): daily at 12:30, 2:50, 5:15, 7:35, and 9:50. **Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 12:05, 2:10, 4:10, 6:15, 8:20, and 10:20.

MR. & MRS. BRIDGE Upper-middle-class '30s and '40s Kansas is flawlessly represented by Paul Newman and Joanne Woodward in this rich-in-detail movie that's less a story than a way of life, and, as such, is in a class of its own. **San Francisco: Clay** (2261 Fillmore at Clay. 346-1123): daily at 4:20, 7 and 9:40. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 3:30 and 8:15.

NEW JACK CITY This black view of black drug empires in our cities is jacked up by a warring opening paragraph about what can happen if more action isn't taken against them immediately, then goes on to become far more violent and confusing than said message. **East Bay: UA** (2274 Shattuck, Berk. 843-1487): daily at 1:20, 3:20, 5:20, 7:20 and 9:20. **Century** (8201 Oakport, Oakl. 562-9990): daily at 1:30, 3:45, 6, 7:15, 8, 9:25, and

10:15.

NOT WITHOUT MY DAUGHTER **San Francisco: Balboa** (38th Ave. and Balboa. 221-8184): daily at 2:30, 6:15, and 10.

OBJECT OF BEAUTY **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800): call for times. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at noon, 2, 4, 6, 8, and 10. **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1:45, 4, 6:15, 8:30, and 10:30.

OSCAR Stallone Laughs! The audience doesn't, as Rocky fights to win every scene when he should lay back and let some terrific supporting turns (Harry Shearer, Martin Ferrero, Tim Curry) take care of the comedy. John Landis' attempt to revive a neglected genre goes over like farce in church. (Steve Warren) **San Francisco: Kabuki 8** (Post at Fillmore. 931-9800): call for times. **East Bay: Shattuck Cinemas** (2230 Shattuck, Berk. 644-3370): daily at 1:15, 3:30, 5:45, 8, and 10:10. **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 1:30, 4:15, 7, and 9:30.

OUT FOR JUSTICE **San Francisco: Coronet** (3575 Geary at Arguello. 752-4400): daily at noon, 2, 4, 6, 8 and 10. **Stonestown** (19th Ave. and Winston. 221-8182): daily at 12:45, 2:40, 4:30, 6:30, 8:30, and 10:30. **East Bay: Century** (8201 Oakport, Oakl. 562-9990): daily at noon, 1, 2, 3, 4, 5, 6, 7:05, 8:05, 9:10, and 10:10. **Berkeley** (2425 Shattuck at Haste, Berk. 848-4300): daily at 7 and 9 with matinees Sat.-Sun. at 1, 3 and 5. **Piedmont** (4186 Piedmont at 41st St., Oakl. 654-2727): Mon.-Thurs. at 7:30 and 9:25, Fri.-Sun. at 6:30, 8:30, and 10:25, with matinees Sat.-Sun. at 2:15 and 4:30.

PACIFIC HEIGHTS **San Francisco: Balboa** (38th Ave. and Balboa. 221-8184): daily at 1:25, 6:05 and 10:40.

QUEEN'S LOGIC Kevin Bacon embarrasses himself as another *Little Chill* fails to catch fire when five New York buddies reunite (only Bacon's been away) for the on-again, off-again wedding of Ken Olin and Chloe Webb. Too much plot is crammed in too awkwardly and the too-often-boring result is not fit for any kind of queen. (Steve Warren) **San Francisco: Galaxy** (1285 Sutter at Van Ness. 474-8700): daily at 6:10, 8:30, and 10:45, with matinees Sat.-Sun. at 12:45 and 3:20. **East Bay: Oaks** (1875 Solano, Berk. 526-1836): daily at 7:20 and 9:35 with matinees Sat.-Sun. at 12:30, 2:45 and 5. **Grand Lake** (3200 Grand, Oakl. 452-3556): daily at 2, 4:40, 7:15, and 9:45.

REVERSAL OF FORTUNE Jeremy Irons is fantastic in this surprisingly captivating film of the Claus Von Bulow trial, adding a sly sense of humor to his character's inherent mystery. Babet Schroeder's direction is clever and playful, giving us a semi-surreal perspective that takes the film beyond the average law drama. (Kurt Wolff) **San Francisco: Opera Plaza** (Van Ness and Golden Gate. 771-0102): daily at 7:15 and 9:30 with matinees Sat.-Sun. at 12:40, 2:50 and 4:55. **East Bay: Oaks** (1875 Solano, Berk. 526-1836): daily at 10:05 with matinees Sat.-Sun. at 12:15 and 5:20.

THE ROCKY HORROR PICTURE SHOW The phenomenon drags on, and the video is no substitute for the theatrical experience. Tim Curry's a bittersweet transvestite, Susan Sarandon a sweet suburbanite in the ultimate cult movie. It runs out of steam halfway through, but the audience doesn't. (Steve Warren) **San Francisco: Lumiere** (1572

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-Kathleen Carroll, NEW YORK DAILY NEWS

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-Jack Garner, GANNETT NEWS SERVICE

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ROSENCRANTZ AND GUILDENSTERN ARE DEAD Tom Stoppard's version's of his play's much livelier as first-rate actors Gary Oldman and Tim Roth swap non sequiturs and pithy plays on words striving to get back into "Hamlet" without much luck, and are more than ably abetted by Players' head Richard Dreyfuss in this lively art-genre film. *East Bay: Albany* (1115 Solano, Albany. 524-5656): daily at 5:45 and 10:25 with matinees Sat.-Sun. at 12:30.

THE SILENCE OF THE LAMBS Bone-chilling film in which FBI trainee Jodie Foster has numerous interviews with cannibalistic serial killer Anthony Hopkins in the hopes of trapping another serial killer, but although it's marvelously acted and directed, the horror is what's overwhelming. *San Francisco: Empire* (85 West Portal at Vicente. 661-2539): call for times. *Galaxy* (1285 Sutter at Van Ness. 474-8700): daily at 7 and 9:30 with matinees Sat.-sun. at 1 and 4. *East Bay: South Shore Cinemas* (2245 Shoreline, Alameda. 521-4200): daily at 6 and 8:30 with matinees Sat.-Sun. at 1 and 3:30. *Piedmont* (4186 Piedmont at 41st St., Oakl. 654-2727): Mon.-Thurs. at 7 and 9:30, Fri.-Sun. at 6, 8:15, and 10:30, with matinees Sat.-Sun. at 1, 3:30, and 6. *California* (Kittredge at Shattuck, Berk. 848-0620): daily at 7:15 and 9:45 with matinees Sat.-Sun. at noon, 2:25 and 4:45.

SLEEPING WITH THE ENEMY It's the terribly sinister undercurrent in Julia Roberts and Patrick Bergin's marriage that gets you, even though Roberts escapes him, and even though Iowa college professor Kevin Anderson tends to lower the tension level, you certainly won't sleep through any of it. *San Francisco: Balboa* (38th Ave. and Balboa. 221-8184): daily at 12:45, 4:30, and 8:20. *East Bay: Emery Bay* (6330 Christie, Emeryville. 420-0107): call for times.

SUPERSTAR — THE LIFE AND TIMES OF ANDY WARHOL The second half's better than the first, although it all makes you wonder what made this monosyllabic man epitomize his own "superstar" word creation as the huge cast tries to tell you. (Don't miss the short *Precious Images* that precedes it.) *San Francisco: Regency I* (1320 Van Ness at Sutter. 885-6773): call for times. *East Bay: Shattuck Cinemas* (2230 Shattuck, Berk. 644-3370): daily at 1, 3, 5, 7, and 9.

TEENAGE MUTANT NINJA TURTLES II: THE SECRET OF THE OOZE Second verse, same as the first, but with less of the three most annoying ingredients — Valspeak, product plugs, and bone-crunching violence (they fight as much, but with fewer consequences). The effects may be a little better, but it's still too stupid for a high school graduate. (Steve Warren) *San Francisco: Empire* (85 West Portal at Vicente. 661-2539): call for times. *East Bay: Century* (8201 Oakport, Oakl. 562-9990): daily at 1:10, 3:25, 5:25, 7:25, and 9:20. *Emery Bay* (6330 Christie, Emeryville. 420-0107): call for times. *UA* (2274 Shattuck, Berk. 843-1487): daily at 1, 3, 5, 7:15 and 9:30.

TOY SOLDIERS The suspense is bearable, the teen cast bareable, in a preposterous but entertaining fantasy about terrorists taking over a prep school and the chief underachievers among the students mounting the counterattack. Louis Gossett, Jr. carries the acting burden; among the boys, only Sean Astin is a serious asset. (Steve Warren) *San Francisco: Empire* (85 West Portal at Vicente. 661-2539): call for times. *Alexandria* (5400 Geary at 18th Ave. 752-5100): call for times. *East Bay: Emery Bay* (6330 Christie, Emeryville. 420-0107): call for times. *UA* (2274 Shattuck, Berk. 843-1487): daily at 12:15, 2:30, 4:50, 7:25, and 10. *Century* (8201 Oakport, Oakl. 562-9990): daily at 12:10, 2:30, 5, 7:30, and 9:55.

Repertory Theaters

ARTISTS' TELEVISION ACCESS Sat/27: **Weber + Saks + Mozer + Paris + WWII** at 8:30. 922 Valencia, SF. 824-3890.

CASTRO Fri/26: **Frida: Natureleza Vida** at 6 and 10:15; **Vincent & Theo** at 8:10. Sat/27: **Torch Song Trilogy** at 1:45, 6, and 10. Sun/28: **Fantasia** at 1, 3:45, 6:30, and 9. Mon/29: **Pandora's Box** at 7; **M** at 9. Tues/30: **Brazil** at 7; **Blade Runner** at 9:30. Wed/1-Thurs/2: **Citizen Kane** at 2, 4:30, 7, and 9:30. Castro at Market, SF. 621-6120.

CINEMATHEQUE Sat/27-May/6: As part of the SF International Film Festival, **Lust For Ecstasy: George Kuchar Mid-Stream**. Sat/27: **Program 1** at 7:15. Sun/28: **Program 2** at 9. 1881 Post, SF. 552-8760 or 931-FILM. Mon/29: **Intimate Domains: Gunvor Nelson and Lynne Sachs** at 8. SF Art Institute, 800 Chestnut, SF. 558-8129.

CITY COLLEGE Wed/1: **Women of Gold** at noon, followed by lecture with filmmakers Eileen Lee and Marilyn Abbink. Conlan Hall, Rm. 101, City College of SF, Phelan at Judson, SF. 239-3580.

COLE HALL Fri/26: **Home Alone** at 6:30 and 8:45. Thurs/2: **Awakenings** at 5:45 and 8.

Cole Hall, UCSF, 513 Parnassus, SF.

DE YOUNG MUSEUM Wed/1: **Boneshop of the Heart: Folk Offerings from the American South** at 1:30. De Young Museum, near 8th Ave. and Kennedy, Golden Gate Park, SF. 750-3600.

EXPLORATORIUM Sat/27-Sun/28: **Tinkering with Sound Weekend**, featuring **Track Stars: The Unseen Heroes of Movie Sound**, and others. Call for times. McBean Theater, Exploratorium, 3601 Lyon (at Bay), SF. 561-0315.

FORT MASON Sat/27: **The Life and Times of Paul Robeson** at 3. Bldg. C, Rm. 165, Fort Mason Center, Buchanan at Marina, SF. 566-7550.

JAMES MOORE THEATER Sat/27: **Black Filmworks** presents "More Films By and About Black Women." **Gotta Make This Journey: Sweet Honey in the Rock and Rainbow Black: Poet Sarah Webster Fabio** at 6:45; **Two Dollars and a Dream** and **Ida B. Wells: A Passion For Justice** at 8:45. Oakland Museum, 1000 Oak, Oakl. 273-3401.

JAPAN INFORMATION CENTER Mon/29: **Saturo Tanaka, Traditional Musician and Hakone Open-Air Museum** at noon. Consulate General of Japan, 50 Fremont, Ste. 2200, SF. 777-3533.

LA PENA Sun/28: **Living with AIDS in Cuba** at 7:30. 3105 Shattuck, Berk. 849-2568.

PACIFIC FILM ARCHIVE Fri/26: **Apocalypse Now** at 7:30. Sat/27: **Mississippi Mermaid** at 7; **Swamp Water** at 9:20. Tues/30: **A George Kuchar Sampler** at 4. 2625 Durant, Berk. 642-1412.

PALACE OF FINE ARTS Sat/27-Sun/28: **Track Stars: The Unseen Heroes of Movie Sound**, featuring **Earwig and Larry Wright** at 1 and 3. 3601 Lyon (at Bay), SF. 567-6642 or 642-7511.

PERALTA/MERRITT THEATER Fri/26: **Black Filmworks** presents **Voodoo Dance and The Rope** at 2; **Harvest** at 4; **La Vie Est Belle** at 6:30; **Saaraba** at 8:15. 400 Hawthorne, Oakl. 420-6161.

RED VIC Fri/26: **Hidden Agenda** at 7:15 and 9:30. Sat/27-Sun/28: **Reversal of Fortune** at 2:15, 7, and 9:25. Mon/29-Tues/30: **Labyrinth of Passion** at 7:15 and 9:20. Wed/1-Thurs/2: **Surrealism in Animation** at 7:15 and 9:15. 1727 Haight, SF. 668-3994.

ROXIE Fri/26-May/2: **The Killer** at 7 and 9:15 with matinees Sat., Sun., and Wed. at 2 and 4:30. Sun/28: **The Canned Film Festival** featuring **The Sidewalk Motel** at noon. 3117 16th St., SF. 863-1087.

SF INTERNATIONAL FILM FESTIVAL April 25-May 9. Fri/26: **Prizzi's Honor** at 1; **Millennial Bee** at 1:30; **The Brother From Another Planet** at 2:15; **Laserman** at 3:45; **Bizarre, Bizzare** at 5; **Birds, Orphans, and Fools** at 6; **American Dream** at 7; **Nouvelle Vague** at 8; **Camp at Thiaroye** at 9:15; **Red Sunrise** at 10; **Slacker** at 10:15. Sat/27: **Mo' Better Blues** at 12:30; **Amazonia** at 12:45; **The Feather Fairy** at 2:15; **Ava and Gabriel**, Ernest Dickerson in person, at 3:15; **Polish Media Now** at 4:30; **Born Criminal** at 5; **Europa, Europa** at 6:30; **No, or the Vain Glory of Command** at 7; **'Secret Creations,'** George Kuchar videos, at 7:15; **Halfaoulne** at 9:30; **Red Dust** at 9:45; **Rendezvous on the Docks** at 10. Sun/28: **Under African Skies** at 12:30; **Lola** at 12:45; **An Angel at my Table** at 1; **November Days** at 3; **Camp at Thiaroye** at 3:15; **No, or the Vain Glory of Command** at 4:15; **Sideburns** at 6; **Cheb** at 6:30; **Chinese Ghost Story II** at 6:45; **Kuchar's Devil's Cleavage** at 9; **Takeshi (Childhood Days)** at 9:15; **Port of Shadows** at 9:45. Mon/29: **The Witches** at 4; **Halfaoulne** at 6:45; "Evening with Anjelica Huston" plus **The Dead** at 7; **'Shorts in Feature-Length World II'** at 9:45; **Chinese Ghost Story II** at 10. Tues/30: **Cheb** at 6:45; **Li Lianying, the Imperial Eunich** at 7; **PFA Anniversary with My Grandmother** at 7:15; **And Then There Was Light** at 9; **The Border** at 9:15; **Dancin' Thru the Dark** at 9:30; **Journey of Hope** at 9:45. Wed/1: **Children of Paradise** at 2:30; **American Dream** at 3:45; **Twilight** at 4; **Martha and I** at 6:30; **Rendezvous at the Docks** at 7; **Words and Silk** at 7:15; **Sideburns** at 9:15; **Overseas** at 9:30; **My Sky, My Home** at 9:45; **Rage in Harlem** 9:45. Thurs/2: **'Shorts in Feature-Length World I'** at 12:30; **'Shorts in Feature-Length World II'** at 3; **November Days** at 3:15; **The Border** at 4:15; **Senzo Daughters** at 5:30; **Step Across the Border** at 6:15; **The Ambush** at 7; **Close-Up** at 8; **'Golden Gate Awards Ceremony'** at 9; **Letters From Alou** at 9:15. Kabuki 8 Theaters, Post and Fillmore, SF. 931-FILM. (Additional screenings at Pacific Film Archive, Berk. Call for schedule updates.)

SONOMA FILM INSTITUTE Fri/26-Sat/27: **Frida** at 7:30. Thurs/2: **3 Women** at 7. Darwin Theater, Darwin Hall, Sonoma State University, Rohnert Park. (707) 664-2606.

UBIK GALLERY Sat/27: **Documentary Video** curated by Peter Byrne at 8. 1684 15th St., SF. 986-4614.

UC BERKELEY Wed/1: **The Blink** at 7:30. Dwinelle Hall, UC Berkeley, near Telegraph and Bancroft, Berk. 653-7023.

UC THEATER Fri/26: **The Vanishing** at 5 and 9:20; **Hidden Agenda** at 7:15 and 11:30 pm. Sat/27: **The Godfather, Part 3** at 1:15, 4:45, and 8:15; **The Rocky Horror Picture Show** at midnight. Sun/28: **The Civil War Marathon Part 1** at 11 am; **Parts 2 and 3** at 1; **Parts 4**

and 5 at 3:40; **Parts 6 and 7** at 7; **Parts 8 and 9** at 9:35. Mon/29: **Wisdom of the Dream** at 5 and 8:30. Tues/30: **Nostalghia** at 5 and 9:40; **Landscape in the Mist** at 7:15. Wed/1: **Alice** at 5:45 and 9:15; **Rehearsals for Extinct Anatomies/The Bros.** Quay at 7:30. Thurs/2: **Broken Arrow** at 5:15 and 9:30; **The Searchers** at 7:15. 2036 University at Shattuck, Berk. 843-6267.

WHEELER HALL Fri/26-Thurs/2: **Mike and Spike's 1991 Festival of Animation**, call for times. Wheeler Auditorium, UC Berkeley, near Telegraph and Bancroft, Berk. 642-7477.

Music Classical

A guide to classical music concerts in the central Bay Area.

26/Friday

ACCOMPANYING DEPARTMENT RECITAL Students from the SF Conservatory's accompanying department perform in recital. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

JAMES BARBAGALLO The pianist performs works by Mozart, Schumann, Chopin, and Barber. 8 pm, Old First Church, Van Ness and Sacramento, SF. 474-1608.

LORNA BENSON Benson presents her thesis concert. 8 pm, Concert Hall, Mills College, 5000 MacArthur Blvd., Oakl. 465-2171.

THE CAPELLA ROMANA The vocal group performs "Orthodox Music: Ancient and Modern." 8 pm, St. Ignatius Roman Catholic Church, 650 Parker, SF. 861-0057.

CHORAL FESTIVAL The Dominican College Chorus, the College of Marin Chorus, and other community choruses perform works by Vecchi, Vaughan Williams, and others. 7:30 pm, Angelico Hall, Dominican College, Grand and Acacia, San Rafael. 485-3236.

COMMUNITY MUSIC CENTER ORCHESTRA The orchestra performs works by Gregory Ballard, Copland, Debussy, and others. 8 pm, Community Music Center, 544 Capp, SF. 647-6015.

ENSEMBLE OLD AND NEW The ensemble performs works by SF Conservatory students. Noon, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

OAKLAND EAST BAY SYMPHONY The symphony performs works by Perla, Saint-Saëns, and Richard Strauss. 8 pm, Calvin Simmons Theatre, 10 10th St., Oakl. 465-6400.

SF SYMPHONY The symphony performs works by Schoenberg and Mozart at 2 pm and works by Rossini, Mozart, Bartók, and others at 8:30 pm. Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

27/Saturday

DOLORES SALAS BORGIR The pianist performs works by Mozart, Janáček, Chopin, and Mussorgsky. 3 pm, Berkeley Piano Club, 2724 Haste, Berk.

FLAUTI DIVERSI The ensemble performs medieval, Renaissance, and baroque works for flute and recorder. 8 pm, St. Alban's Episcopal Church, 1501 Washington, Albany. 524-5661.

JAMES FREEMAN The clarinetist performs works by Mozart, Schubert, Brahms, and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

GOLDEN GATE MEN'S CHORUS The chorus performs selections of opera choruses and other works. 8 pm, St. Francis Lutheran Church, 1152 Church, SF. (Also Sun/28 at 2 pm.)

'HILDEGARD OF BINGEN CELEBRATION' The Stanford Early Music Singers and St. Anne Chapel Choir perform works by the 12th-century churchwoman, Hildegard of Bingen. 5 pm, Grace Cathedral, California at Taylor, SF. 776-6611.

KAORI KATAYAMA The pianist presents a recital of works by Bach, Mozart, and Chopin. 7 pm, Concert Hall, Mills College, 5000 MacArthur Blvd., Oakl. 430-2171.

KEYBOARD CELEBRATION Keyboardists John Butt, Andrew Appel, Laurette Goldberg, and a host of others perform six centuries of keyboard music. 10 am-10 pm, First Congregational Church, Dana and Durant, Berk. 843-2119.

McGILVRAY CHORALE The choral group performs works by Mozart and others. 7:30 pm, Skyline Community Church, 12540 Skyline Blvd., Oakl. 641-1053.

OAKLAND YOUTH CHORUS The chorus presents a "Concert for Seniors." Call for time. First Presbyterian Church, 27th St. and Broadway, Oakl. 832-6080.

Take in the world this week at the 34th San Francisco International Film Festival

Some of this week's highlights:

An Afternoon with Spike Lee's Cinematographer Ernest Dickerson - Ernest

Dickerson's stylistic diversity has given flair and distinction to the works of such directors as Spike Lee, John Sayles, Felix DeRooy, Robert Townsend, Peter Wang and George Romero. Dickerson will be on hand for a special program on Saturday, April 27 at 3.15 at the AMC Kabuki 8 Theatres. This salute will include an on-stage interview and the U.S. premiere of *Ava & Gabriel*, A Love Story, directed by Dutch Antillean Felix DeRooy, a film that captures the tradition and culture of '40s Curaçao in all its complexity. The film also screens Sunday, April 28 at the Pacific Film Archive in Berkeley.

A Chinese Ghost Story - It tops its predecessor in exhilaration and the fantastic. Picking up where the original left off, the film, which takes place in a lush, long-lost China of mystery and magic, tells the tale of scholar-hero Ning (Leslie Cheung) who must once again grapple with such obstacles as man-eating monsters and a hundred-foot centipede. Sunday, April 28, 6:45, AMC Kabuki 8 Theatres; Monday, April 29, 9:45, AMC Kabuki 8 Theatres.

Halfouine: Child of the Terraces - This Tunisia-French production gives a rare view of sexuality in Arabic culture in this story of a 12-year-old boy at the crossroads of the separate world of men and women. His transition is aided by two compassionate young women, as well as by the rooftop terraces that link the separate households in the Halfouine district. Saturday, April 27, 9:30, AMC Kabuki 8 Theatres; Sunday, April 28, 9:30, Pacific Film Archive, Berkeley; Monday, April 29, 6:45, AMC Kabuki 8 Theatres; Thursday, May 9, 9:45, Aquarius Twin Cinemas, Palo Alto.

Amazonia: Voices from the Rain Forest - Bay Area filmmakers Glenn Switkes and Monti Aguirre bring close to the heart the urgent problems of the South American rain forest. The film tells the story, not of a forest being destroyed, but of the strength and determination of its people to create a brighter future. Skillfully combining animation, myth archival footage and riveting interviews, the filmmakers capture the nuances of a complex situation with clarity, balance and respect. There will be a panel discussion following the film, with the filmmakers and representatives of the Alliance of Amazon Forest Peoples present. Thursday, April 25, 8:00, AMC Kabuki 8 Theatres, Saturday, April 27, 12:45, AMC Kabuki 8 theatres, Monday, April 29, 5:00; Pacific Film Archive, Berkeley.

No, Or the Vain Glory of Command - Manuel de Oliveira, Portugal's 81-year-old master of cinema, interweaves key episodes in Portugal's rise to power are intercut to offer a timely and moving contemplation on History—how we make it and at what cost. Saturday, April 27, 7:00, AMC Kabuki 8 Theatres; Sunday, April 28, 4:15, AMC Kabuki 8 Theatres; Thursday, May 2, 7:00, Pacific Film Archive, Berkeley.

Red Sunrise - Banned officially under the last administration, this powerful film is Mexico's first dramatic production about the army's massacre of more than four hundred students in Mexico City's Three Cultures Plaza in 1968, seen from the viewpoint of one family trying to understand the events unfolding in front of them. Friday, April 26, 10:00, AMC Kabuki 8 Theatres; Thursday, May 2, 9:15, Pacific Film Archive, Berkeley; Saturday, May 4, 1:00, AMC Kabuki 8 Theatres.

Tickets for all Festival programs are available at all BASS/TICKETMASTER Centers or by phone at 762-BASS, at the Film Festival box office in the AMC Kabuki 8 Theatres, or by mail until April 19. For information call 931-FILM.



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FRENCH AIRLINES

continued next page

Concerts Grand

KKHI Program Highlights

FRIDAY, APRIL 26 • 8 PM

ST. LOUIS SYMPHONY ORCHESTRA:

LUTOSLAWSKI: Mala (Little) Suite.
BRITTEN: Violin Concerto (Ida Haendel).
TCHAIKOVSKY: Symphony #6 in B, opus 74. "Patetique". Raymond Leppard, conductor. (Digital Audio)

SATURDAY, APRIL 27 • 9:30 AM

KKHI OPERA SPECIAL-MASCAGNI:

"Lodoletta", with Maria Spacagna, Peter Kelen, Karoly Szilagyi, Laszlo Polgar; Hungarian Radio/TV Chorus; Orchestra of Hungarian St. Opera/Charles Rosecrans *(N.B.-A San Francisco native, this is Maestro Rosecrans premiere recording) (CD)

8 PM

PITTSBURGH SYMPHONY ORCHESTRA:

MENDELSSOHN: Overture, "Midsummer Night's Dream". BRUCH: Violin Concerto #1 in G, opus 26 (Elmar Oliveira). TCHAIKOVSKY: Suite #3 in G, opus 55. Lorin Maazel, conductor. (Digital Audio)

SUNDAY, APRIL 28 • 9 AM

ST. PAUL SUNDAY MORNING:

SCHOENBERG STRING QUARTET.
SCHOENBERG: Quartet in D, opus 7.
WEBER: 5 Pieces for String Quartet, opus 5. (Digital Audio)

1 PM

SAN FRANCISCO SYMPHONY ENCORE:

MAHLER: Symphony #7. Edo de Waart, conductor. (Digital Audio)

7 PM

OPERA HOUR:

PLANOQUETTE: "Chimes of Normandy", with Mady Mesple, Bernard Sinclair, Christiane Stutzman, Charles Burles, Jean-Christophe Benoit; Chorus & Orchestra, Opera-Comique, Paris/Jean Doussard, conductor. (Part One)

8 PM

SINFONIA OF SAN FRANCISCO

(Host Bill Leuth): SESSIONS: Concertino.
SCHUBERT: Symphony #9 in C, D.944, "The Great". Samuel Christler, conductor. (Digital Audio)

MONDAY, APRIL 29 • 8 PM

CLEVELAND ORCHESTRA:

HAYDN: Symphony #82 in C, "Bear".
SHOSTAKOVICH: Symphony #15 in A, opus 141. Kurt Sanderling, conductor. (Digital Audio)

TUESDAY, APRIL 30 • 8 PM

SAN FRANCISCO SYMPHONY:

TCHAIKOVSKY: Violin Concerto in D, opus 35 (Christian Tetzel). PROKOFIEV: "Romeo and Juliet" Ballet Suites. Andrew Massey, conductor. (Digital Audio)

WEDNESDAY, MAY 1 • 8 PM

CHICAGO SYMPHONY ORCHESTRA:

ELGAR: Introduction & Allegro for Strings, opus 47. HINDEMITH: Trauermusik, for Viola & Strings. HAYDN: Violin Concerto #1, in C. MOZART: Symphony #40 in G, K. 550. Pinchas Zukerman, violin/conductor.

THURSDAY, MAY 2 • 8 PM

BALTIMORE SYMPHONY ORCHESTRA:

SMETANA: "The Moldau". RACHMANINOFF: Rhapsody on a Theme of Paganini, opus 43 (Horacio Gutierrez, piano). BERLIOZ: Symphonie Fantastique, opus 14. David Zinman, conductor. (Digital Audio)

The Classical Stations

KKHI
95.7 FM/1550 AM

continued from previous page

RON RHODE AND CLARK WILSON The organists present a duet concert. 8 pm, Oakland Paramount Theatre, 2025 Broadway, Oakl. 465-6400.

SF SYMPHONY The symphony performs works by Schoenberg and Mozart. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400. (Also Sun/28 at 3 pm.)

THOMAS SCHULTZ The pianist performs works by Webern, Garland, Rzewski, and others. 8 pm, The Coffee Mill, 3363 Grand, Oakl. 465-3236.

'SONGS OF HOPE AND FREEDOM' The Oakland Youth Chorus, members of the Oakland East Bay Symphony, and other vocal groups perform. 8 pm, First Presbyterian Church, 2619 Broadway, Oakl. 547-6667.

WOMEN'S PHILHARMONIC The philharmonic performs works by Sofia Gubaidulina, Elena Firsova, and other Soviet women composers. 8 pm, Calvin Simmons Auditorium, Oakl. 543-2297.

28/Sunday

BERNARD BRAUCHLI The organist performs Iberian keyboard music. 4 pm, Hertz Hall, near College and Bancroft, Berk. 642-9988.

COMMUNITY MUSIC CENTER BENEFIT Faculty members of CMC's Richmond District Branch perform classical and traditional music. 4 pm, Richmond District Neighborhood Center, 741 30th Ave., SF. 221-4515.

GOLDEN GATE MEN'S CHORUS See Sat/27.

SHURA CHERKASSKY The pianist performs works by Beethoven, Brahms, Scriabin, and others. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

MARTA CUADRA GONZALEZ AND MICHAEL GROSSMAN The pianists perform works by Mozart, Chopin, and others. 5 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

JESSICA HOLLOPETER The guitarist performs works by Falla, Sor, Leo Brouwer, and others. 2 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

ALLISON LOVEJOY The pianist performs works by Scarlatti, Schubert, Chopin, and others. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

PARLANTE The chamber group performs works by Mozart, Varese, Stravinsky, and Mendelssohn. 3 pm, McKenna Theatre, Creative Arts Bldg., SF State University, 1600 Holloway (at 19th Ave.), SF. 338-2467.

POCKET OPERA Soprano Karen Erickson performs songs by Mozart and Richard Strauss in a program that includes Stravinsky's *L'Histoire du Soldat*. 8 pm, Beale Street Theatre, 77 Beale, SF. 989-1853.

SF SYMPHONY See Sat/27.

SAVINA The vocal group performs old and new music from Eastern Europe. 8 pm, Old First Church, Van Ness and Sacramento, SF. 474-1608.

RICHARD ZVONAR AND PAMELA Z The composers perform in concert. 8:30 pm, New Music Theater, Life on the Water, Bldg. B, Fort Mason Center, Buchanan at Marina, SF. 776-8999.

29/Monday

CONSERVATORY ORCHESTRA The orchestra performs works by Richard Strauss, Barber, and Brahms. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

DOMINICAN COLLEGE CHAMBER ORCHESTRA The orchestra performs works by Beethoven, Crockett, and others. 8 pm, Angelico Hall, Dominican College, Grand and Acacia, San Rafael. 485-3236.

KELLY KIVETT The soprano performs works by Wolf, Mozart, and Bellini. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

JEFFREY SIEGEL The pianist performs and discusses the music of Sergei Rachmaninoff. 6 pm, Green Room, Veterans Bldg., Van Ness at McAllister, SF. 431-5400.

30/Tuesday

ALEXANDER STRING QUARTET The quartet performs in concert. 8 pm, Playhouse Theater, Regional Center for the Arts, Walnut Creek. 295-5163.

MARVIN HAMLISCH The pianist, singer, and songwriter performs in concert. 8:30 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

NAOKO MAEDA The organist performs works by Buxtehude, Reger, and Minoru Miki. 12:30 pm, Old St. Mary's Church, 660 California, SF. 255-9410.

MARIAN MARSH The soprano performs opera music. 6:45 pm, Ristorante Venezia, 1902 University, Berk. 644-3093.

STRING DEPARTMENT RECITAL Students from the SF Conservatory string department

perform in recital. 8 pm, Hellman Hall, SF Conservatory of Music, 19th Ave. and Ortega, SF. 753-0135 or 665-0874.

1/Wednesday

COLLEGIUM MUSICUM The ensemble performs early music. 12:15 pm, Hertz Hall, near College and Bancroft, Berk. 642-9988.

MILHAUD DAY CELEBRATION Various musicians perform works by the French composer Milhaud. Noon, Heller Room, Olin Library, 8 pm, Concert Hall, Mills College, 5000 MacArthur Blvd., Oakl. 430-2171.

ENRIC ZAPPA The composer presents his thesis concert. 7:30 pm, Concert Hall, Mills College, 5000 MacArthur Blvd., Oakl. 430-2171.

2/Thursday

SF SYMPHONY The symphony performs works by Haydn, Richard Strauss, and Copland. 2 pm, Davies Symphony Hall, Van Ness and Grove, SF. 431-5400.

Dance Clubs

A guide to central Bay Area dance clubs. See rock, jazz, folk/country, world music, and classical listings for live music.

ALHAMBRA Sun., international dance music. 1015 Folsom, SF.

AMELIA'S Thurs.-Sat., disco and modern dance music for women; Sat., upstairs, "Colors," Mexican music and salsa. No cover charge. 647 Valencia, SF. 552-7788.

ATLAS Fri., dance music for gay men. 836 Mission (near 4th St.), SF. 978-9448.

AVENUE BALLROOM Fri., West Coast swing; Sat., swing and Latin dancing; Sun., ballroom dancing. Smoke- and alcohol-free. 603 Taraval (at 16th Ave.), SF. 681-2882.

BANG! Fri., bang beats. 174 King (at 3rd St.), SF. 668-CLUB.

BAXTER'S Nightly, party rock. No cover Sun., Mon., and Wed. 601 Larkspur Landing Cir., Larkspur. 461-7022.

BIG HEART CITY Fri., "Erotica," hip-hop and house; Sat., "Love," house and funk; Thurs., "E-Motion," global house music. 836 Mission, SF. 957-7656.

CALIFORNIA DREAM CAFE Fri., mixed dance music. 2041 Center, Berk. 843-9343.

CAL'S UNION STREET Fri.-Sat., country and rock music; Fri., smoke-free. 2001 Union, SF. 561-3121.

CAMELOT Mon.-Sat., Top 40. No cover charge. 3231 Fillmore, SF. 567-4004.

CANDLELIGHT BALLROOM Fri., ballroom dancing; Sat., "West Coast Swing." 7:30-11:30 pm. 813 San Pablo (near Solano), Albany. 527-5055.

CARIBEE DANCE CENTER Wed., reggae; Thurs., salsa; Fri.-Sun., reggae, African, calypso; call for schedule. 1408 Webster, Oakl. 835-4006.

CESAR'S LATIN PALACE Fri.-Sun., Latin music. Fri.-Sat., 9 pm-6 am; Sun., noon-5 pm and 8 pm-2 am. 3140 Mission, SF. 648-6611.

CLUB BELLA NAPOLI Wed.-Sun., urban Top 40 and rap; Sun., 6-10 pm. 2330 Telegraph, Oakl. 893-5552.

THE CLUB CAR Sat., funk and soul. 650 4th St., SF. 864-0931.

CLUB DECO Fri., "Funk Lab" with DJ Science's hip-hop; Sun., "Oops," hip-diphyno-techno-rave rhythms. 510 Larkin (at Eddy), SF.

CLUB GRAVITY Fri., progressive industrial. 201 9th St. (at Howard), SF. 552-3466.

CLUB METROPOLIS Thurs., hip-hop; Fri., funk; Sat., dance mix; Wed., salsa. No cover charge Thurs. 1484 Market, SF. 621-5001.

CLUB MIRAGE Fri., Top 40; Sat., "Attitudes." 2 Kansas, SF. 431-9046.

CLUB NV Sat., house and alternative dance music until 3 am. 715 Harrison (at 3rd St.), SF. 495-NVNV.

CLUB X Fri., modern, dancing until 3 am. 715 Harrison (at 3rd St.), SF. 543-6246.

COLOSSUS Sat., '70s and house music. Dancing until 6 am. 1015 Folsom, SF. 431-BOYS.

CORRAL Nightly, country and western music. No cover. 2140 Market, SF. 552-2451.

COVERED WAGON SALOON Mon., lounge music; Wed., "Expand Your Mind"; Thurs., reggae; Fri., '70s groove; Sat., "Get On Up." 917 Folsom, SF. 974-5906.

CROLL'S BAR AND GRILL Fri.-Sat., dance mix. No cover charge. 1400 Webster, Alameda. 522-8439.

CRYSTAL PISTOL Tues., "Klubstitute"; Wed., "Slap Your Wedge Down"; Thurs., "The World is My Toaster"; Fri., "Supernatural Thang"; Sat., "Romper Room." 842 Valencia, SF. 695-7887.

DANCE JAM Fri., dance music from the '50s to the '90s. All ages, no alcohol, no smoke, no shoes. 2822-A Union (bet. 28th and 30th Sts.), Oakl. 526-0964.

DANCE SPIRIT Wed., "freespirt" dancing to

CRITIC'S CHOICE / Music



Savina

Now that Bulgarian women's choirs — Le Mystère des Voix Bulgares — have become a pop phenomenon, it's a good time to focus on the singers who have been practicing similar choral magic in the Bay Area for more than a decade. Directed by Susan Mintz-Becker (of both Danica and Kitka), Savina Women's Folk Choir features 16 women of diverse ethnic backgrounds performing the vocal music of Russia, Bulgaria, Hungary, Yugoslavia, Macedonia,

and the Ukraine. As on their absorbing new cassette recording, *There Stands a Berry Bush*, which is being celebrated in this concert, Savina sings gloriously a cappella and in the accompaniment of such instruments as the tambura, mandolin, gadulka, accordion, violin, guitar, and bass. They can reach a moving spiritual depth or let go into joyful village-party romps.

— **Derk Richardson**

■ Savina. Sun/28 at 4 pm, Old First Church, Van Ness at Sacramento, SF. \$8; \$6 students and seniors. 474-1608.

African, soul, pop, funk, and reggae, 8-10:30 pm; Fri., dancing 8 pm-midnight. Fairfax Health Club, 711 Center Blvd., Fairfax. 453-1613.

DNA LOUNGE Mon., soul and rap; Tues., rock; Wed., house and rap; Thurs., modern rock; Fri.-Sat., dance mix; Sun., industrial. Dancing until 4 am. 375 11th St., SF. 626-1409.

DV8 Wed., "Glass Night"; Thurs., student night until 3 am; Fri.-Sat., progressive dance music until 4 am. No cover charge Thurs. with student ID. 540 Howard, SF. 777-1419.

EL RIO Fri., modern, 5-9 pm, "nZinga," world beat, 9 pm-2 am. 3158 Mission, SF. 282-3325.

THE EMPEROR Fri., BBQ Brad and DJ Science. 14th St. and Guerrero, SF.

ENDUP Thurs., "Club 1970"; Fri., "Dekadence"; Sat., "Girl Spot"; Sun., "Club Uranus." 401 6th St. SF.

FIREHOUSE 7 Fri., urban pop house; Sat., modern pop, house, and soul; Mon., reggae; Tues., soul and hip-hop; Wed., techno house music; Thurs., '70s funk. 3160 16th St., SF. 621-1617.

HOULIHANS Nightly, modern rock and pop plus videos. No cover charge Sun.-Thurs. 2800 Leavenworth, SF. 775-7523.

HOUSE OF ROCK Mon., house music; Tues.-Sat., mix of classic rock and modern music; Fri.-Sat., dancing until 3 am. No cover Mon.-Tues. 650 Howard, SF. 896-1950.

HOLY COW Tues.-Sat., modern and progressive Top 40. No cover charge. 1531 Folsom, SF. 621-6087.

I-BEAM Sun., gay tea dance from 5 pm. 1748 Haight, SF. 668-6023.

KENNEL CLUB Thurs. and Sat., "The Box," gay funk and soul; Fri., "Club Q," dancing for women; Sun., world beat and reggae. 62B Divisadero, SF. 931-1914.

LA TERRAZA Mon.-Fri., mariachis; Thurs.-Sun., North Mexican dance mix. No cover charge. 3472 Mission, SF. 285-1236.

LE CLUB TOUCHE Sun., "Skirts," dance music for women; Thurs., Euro-wave and modern rock; Fri.-Sat., house, funk, and modern rock; dancing until 3 am. 300 De Haro, SF. 861-8990.

LE MONTMARTRE Wed.-Sat., Latin and salsa. 2125 Lombard, SF. 563-4618.

MANYATTA Fri.-Sun., African and reggae. 10-B Hegenberger, Oakl. 568-9282.

METRONOME BALLROOM Fri.-Sun., ballroom and swing dancing. 1830 17th St., SF. 252-9000.

THE MIX Fri., alternative and funk in a gay setting. 2181 Shattuck, Berk. 644-3804.

NEW MARTINI EMPIRE Fri., house and modern beat, dancing until 4 am. 1015 Folsom, SF. 626-2899.

NIGHTBREAK Fri., funk and soul, hip-hop and retro-funk; Sun., hip-hop and house. 1821 Haight, SF. 221-9008.

NICKIE'S BBQ Fri., house and soul; Sat., '70s funk; Sun., reggae and jazz; Tues., world mix with Cheb i Sabbah; Wed., Jamaican oldies; Thurs., rare groove jazz, Latin. 460 Haight, SF. 621-6508.

OASIS Wed., hip-hop, house and funk; Thurs., "Ozone"; Fri., rock; Sat., new music; Sun., all-request night. No cover charge Thurs. with student ID and Sun. 11th St. and Folsom, SF. 621-8119.

ONE-UP Fri.-Sat., hip-hop, house, and rap. Fri.,

dancing until 2:30 am; Sat., until 3 am. 520 4th St. (at Bryant). 495-6799.

OZ Nightly, Top 40. Westin St. Francis, 335 Powell, SF. 397-7000.

PALLADIUM Thurs.-Sun., modern rock until 6 am. 1031 Kearny, SF. 434-1308.

PLEASUREDOME Sun., dancing for gay men until 4 am. 177 Townsend, SF.

RAMONA'S Mon., Wed., Fri.-Sat., dance mix; Thurs., reggae. 370 Embarcadero West, Oakl. 891-2351.

RAWHIDE 2 Nightly, country and western. Free dance lessons Mon.-Thurs., 7:30-9:30 pm. No cover. 280 7th St., SF. 621-1197.

ROCKIN' ROBIN'S Fri.-Sat., "Bop 'til You Drop"; Sun., "Jukebox Jam"; Wed., video sing-along; Thurs., weekly promo night. No cover charge Tues.-Thurs. 1840 Haight, SF. 221-1960.

SHOCKWAVES Wed., alternative and industrial music. 2001 Union (at Buchanan), SF. 567-3121.

THE STUD Mon., funk; Wed., oldies; Tues., Thurs.-Sun., modern. No cover charge weekdays. 399 9th St., SF. 863-6623.

THUNDERDOME Sat., leather/Levi dance club. 175 King (at 3rd St.), SF.

TOWNSEND Thurs., "Fashion Thursdays," house music; Fri., beat; Sat., modern rock and house mix; dancing until 4 am. 177 Townsend (at 3rd St.), SF. 974-6020.

THE UNDERGROUND CLUB Mon., "Zone 6," industrial and techno, until 3 am; Wed., "Nemesis," alternative, until 3 am; Thurs., "Mystery City" until 3 am; Fri., "Club Eclipse," progressive industrial, until 9 am; Sat., "Blitz," industrial, alternative rock, until 9 am; Sun., "Club Decade," dance music of the past and present, until 3 am. 201 9th St., SF. 552-3466.

UPTOWN NITE KLUB Tues.-Sun., reggae, soukous, soca, calypso, and African. Fri. and Sat., dancing until 3 am. 1803 Webster, Oakl. 832-8282.

WINDSURF BAR AND GRILL Fri.-Sat., disco. 235 University, Berk. 845-7656.

Folk/Country

A guide to acoustic, folk, and country & western music at central Bay Area theaters and clubs.

26/Friday

MICHAEL BLACK BAND 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

CHRIS CHANDLER 8 pm, Simple Pleasures, 3434 Balboa, SF. 387-4022.

PATTY LARKIN 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

RESTLESS HEART 8 pm, Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa. 762-BASS.

27/Saturday

ALL GIRL BOYS 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

MICHAEL AVOLICINO With Colleen Fulmer and

Jesse Manibusan. 8 pm, University Theatre, Cal State Hayward, Hayward. 5881-1970.
CHRIS CHANDLER 8:30 pm, Sacred Grounds, Hayes and Cole, SF. 387-3859.
CHARLIE'S BAND 8 pm, San Geronimo Cultural Center, 6350 Sir Francis Drake, San Geronimo. 488-9385.
MICHAEL McNEVIN 8 pm, Coffee Roast Express, 30 W. Neal, Pleasanton. 524-4943.
THREE BLIND MICE 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.

28/Sunday

EOIN CONWAY 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.
HENRY KAISER With Carnahan, Petrie, Ngoc Gue Lam, and Alan Senauke. 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.
SEAN KELLY 9:30 pm, Shannon Arms, 915 Taraval, SF. 665-1223.
SUSAN UDELL With Willy Claflin. 7:30 pm, Plowshares Coffee House, Firehouse, Fort Mason Center, Buchanan and Marina, SF. 441-8910.

29/Monday

TONY DAVIS 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.
TRADITIONAL IRISH MUSIC SESSION 9 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

30/Tuesday

MICHAEL BLACK 9:30 pm, The Plough and Stars, 116 Clement, SF. 751-1122.
SKIP HENDERSON 8:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
OPEN MIKE 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

1/Wednesday

ALL-STAR OLDTIME MUSIC 8 pm, Freight & Salvage, 1111 Addison, Berk. 548-1761.

2/Thursday

ROY CLARK 5 and 8 pm, Dominican College, Grand and Acacia, San Rafael. (800) 678-6678.
EOIN CONWAY 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.
BARBARA MANDRELL 7 and 9:45 pm, Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa. 762-BASS.

Jazz

A guide to live jazz at central Bay Area clubs and theaters.

26/Friday

JOE ALVAREZ TRIO Fri.-Sat., 9:30 pm; Tues.-Thurs., 9 pm; New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5259.
BITS AND PIECES Fri., 5-9 pm; Sun., 6-10 pm, Geoffrey's, 131 Broadway (at 2nd St.), Jack London Square, Oakl. 271-0350.
ANGELA BOFILL 9 and 11 pm, Kimball's East, 5800 Shellmound, Emeryville. 658-2555. (Also Sat/27 and Sun/28 at 8 and 10 pm.)
THE JULES BROUSSARD BAND 9 pm, All That Jazz, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. (Also Sat/27.)
CALVIN KEYS TRIO Call for time and location, Larkspur Ferry. 457-3110.
MAIT CASSELL With Paul Collins. 9 pm, Tutto Bene, 2080 Van Ness, SF. 673-3500.
COUNTERPOINT Fri., 5 and 9 pm; Sat., 9 pm; Tues.-Thurs., 8 pm; Tonga Restaurant and Hurricane Bar, Fairmont Hotel, California and Mason, SF. 772-5278.
JOEL DORHAM 3 pm, Leopold Records, 2518-A Durant, Berk. 848-2015.
BARNEY FARFEL QUINTET 6 pm, Cafe Claude, 7 Claude, SF.
JACKIE HAIRSTON 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.
JONES AND COMPANY Fri.-Sat., Wed.-Thurs., 8:30 pm, Chanan's Lounge, Sheraton Hotel, Fisherman's Wharf, SF. 362-5500.
THE SUSIE LARAINÉ QUARTET With Donald Bailey. Fri.-Sat., 10 pm; Thurs., 9 pm; The Travelodge, 920 University, Berk. 843-3175.
JEFF LINSKY Fri.-Sat. and Wed.-Thurs., 8 pm, Park Hyatt, 333 Battery, SF. 392-1234.
MALIK With Vivian Irving and Countdown. 7 pm, Pasand Berkeley, 2284 Shattuck, Berk. 848-0620. (Also Fri/26.)
SUSANNAH McCORKLE 9 and 11 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200. (Also Sat/27.)
BRIAN MELVIN TRIO Noon-2 pm, the Cannery,

2801 Leavenworth, SF. 771-3112. (Also Fri.-Sat., 2-5:30 am, Pearl's, 256 Columbus, SF. 291-8255.)
PETER MINTUN Fri.-Sat., B pm; Wed.-Thurs., 7 pm; Masons Restaurant, Fairmont Hotel, California and Mason, SF. 392-0113.
FRANK MORGAN/GEORGE CABLES DUO 9 and 11 pm, Kimball's, 300 Grove, SF. 861-5555. (Also Sat/27.)
THE KEN MUIR TRIO 6 pm, Embassy Lounge, 600 Polk, SF. 885-0842.
DENISE PERRIER 8 pm, Central Library, 2090 Kittredge at Shattuck, Berk. 644-6100.
PAUL ROBINSON BAND 9 pm, Club O, 27B 11th St., SF. 621-8119.
ROMA With Conception. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.
E.C. SCOTT AND SMOKE Featuring Pete Escovedo and Ray Obiedo. 9 pm, Rasselas, California and Divisadero, SF. 567-5010.
KENT STRAND DUO Fri.-Sat., 7 pm, Harris' Bar and Lounge, 2100 Van Ness (at Pacific), SF. 673-1888.
THE AL TANNER TRIO 8:30 pm, Picante Taqueria, 1328 6th St., Berk. 525-3121.
LARRY VUCKOVICH Fri.-Sat., Mon.-Thurs, 9 pm, Club 36, Grand Hyatt of SF, 345 Stockton, SF. 398-1234.
CECIL WELLS 8 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Sun/28 at 6:30 pm.)
COOKIE WONG With Mark Zannini. Fri.-Sat., 9 pm, Quiet Storm, 3rd fl., the Cannery, Jefferson and Leavenworth, SF. 771-2929.
ANGELA BOFILL See Fri/26.
CAROLYN BRANDY TRIO 8 pm, Central Library, 2090 Kittredge at Shattuck, Berk. 644-6100.
JUAN MANUEL GODOY B:30 pm, Picante Taqueria, 1328 6th St., Berk. 525-3121.
GEORGE GREGORY 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
JULES BROUSSARD BAND See Fri/26.
KICK With Pete Escovedo and Ray Obiedo. 9 pm, Rasselas, California and Divisadero, SF. 567-5010.
MALIK See Fri/26.
SUSANNAH McCORKLE See Fri/26.
BRIAN MELVIN TRIO See Fri/26.
FRANK MORGAN/GEORGE CABLES DUO See Fri/26.
PAUL MOUSAVI 2:30-6 pm, the Cannery, 2801 Leavenworth, SF. 771-3112.
SAL NUNEZ 4:30 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
BILLY PHILADELPHIA TRIO 6 pm, Embassy Lounge, 600 Polk, SF. 885-0842.
ALAN ROSS With Conception. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.
ED WETTELAND 8 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
BRYANT ALLAR QUINTET 6 pm, Rumors, Broadway and Kearny, SF. 296-8754.
AL MOLINA AND FRIENDS 7 pm, Pearl's, 256 Columbus, SF. 291-8255.
ROGER BEARDE With Countdown. 5 pm, Pasand Berkeley, 2284 Shattuck, Berk. 848-0620.
ANGELA BOFILL See Fri/26.
JULES BROUSSARD With Tressa Lewis. 9 pm, Rasselas, California and Divisadero, SF. 567-5010.
JOHN CORDONI 4 pm, Boathouse, 1 Harding Park, SF. 681-2727.
ELEMENT OF SURPRISE Noon-6 pm, the Cannery, 2801 Leavenworth, SF. 771-3112.
KITO GAMBLE 8 pm, Central Library, 2090 Kittredge at Shattuck, Berk. 644-6100.
MARK LEVINE TRIO 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
MEL MARTIN AND BEBOP AND BEYOND 4 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.
LAUREN MAYER Sun.-Mon., 8 pm, New Orleans Room, Fairmont Hotel, California and Mason, SF. 772-5259.
RED MITCHELL 4 pm, Maybeck Recital Hall, 1537 Euclid, Berk. 848-3228.
FRED ROSS With Centerpiece. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.
BILLY TAYLOR 10:30 am, SF Community Music Center, 544 Capp, SF. 647-6015.
TRICERATOPS 2 pm, the Community Center, Crespi Dr. and Hwy. 1, Pacifica.
CEDAR WALTON TRIO 4:30 pm, Bach Dancing and Dynamite Society, Douglas Beach House, Half Moon Bay. 726-3839.
CECIL WELLS See Fri/26.

29/Monday

DAVID GARDNER With Centerpiece. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.
KEN HILDEBRANT Mon.-Tues., 7 pm, Masons

Restaurant, Fairmont Hotel, California and Mason, SF. 772-0113.
GREGORY JAMES With Alex Popovics. 8 pm, Mason Street Wine Bar, 342 Mason (at Geary), SF. 391-3454.
MIKE LIPSKIN 6:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123. (Also Tues/30 with Ben Miller.)
LAUREL MASSE 2 pm, Arts Bldg., Rm. 133, City College of SF, Phelan at Judson, SF. 239-3580.
BRIAN MELVIN QUARTET 9 pm, Rasselas, California and Divisadero, SF. 567-5010.

30/Tuesday

JOHN CLARK/ADAM LEVY QUARTET 8 pm, Cafe Bocce, 47B Green (near Grant), SF. 981-2044.
LARRY DUNLAP 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.
CHRIS GRAMPP 7 pm, Augusta's Restaurant/Cafe, 2955 Telegraph, Berk. 548-3140.
HERB GIBSON JAZZ JAM 9 pm, Rasselas, California and Divisadero, SF. 567-5010.
MIKE LIPSKIN See Mon/29.
SCATTER TACTICS With the Splatter Trio. 9 pm, Olive Oil's Bar & Grill, 295 China Basin Way, SF. 495-3099.
NORBERT STACHEL With Uni. 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
VINCE LATEANO TRIO Tues.-Thurs., 9 pm, Pearl's, 256 Columbus, SF. 291-8255.
ROOSEVELT WINCHESTER With Conception. 7 pm, Pasand Lounge, 1875 Union, SF. 922-4498.

1/Wednesday

MAD AND EDDIE DURAN With Paul Smith. 7 pm, Rumors, Broadway and Kearny, SF. 296-8754.
MADALINE EASTMAN B pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
NORMA TEAGARDEN 7 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
DICK TURNER 7 pm, All That Jazz, next to Howard Johnson's, 160 Shoreline, Mill Valley. 331-1974. (Also Thurs/2.)
ED WETTELAND DUO Featuring Nils Molin and Maye Cavallaro. 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.
MARK ZANNINI AND FRIENDS 8 pm, La Bodega, 1337 Grant, SF. 433-0439.

2/Thursday

AZURE With Lisa Torres. 6 pm, Cafe Claude, 7 Claude, SF. 392-3505.
ELIANE ELIAS 8 and 10 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.
DICK FREGULIA With Ken Plourde. 7:30 pm, Washington Square Bar & Grill, 1707 Powell, SF. 982-8123.
ADAM LEVY/SHANNA CARLSON With Jeff Sanford Quartet. 8 pm, Cafe Borrone, 1001 El Camino Real (next to Keppler's Books), Menlo Park. 327-0830.
HENRY TREADGILL AND VERY, VERY CIRCUS 8 and 10 pm, Koncepts Cultural Gallery, 480 3rd St., Oakl. 763-0682.
DICK TURNER See Wed/1.
ED WETTELAND 5:30 pm, Maltese Grill, 20 Annie, SF. 777-1955.

Rock

A guide to live rock, R&B, blues, and other modern pop music shows in the central Bay Area, including nightclub performances.

26/Friday

ANGRY SAMOANS With Mr. T Experience and Guttersluts. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.
KEN ARCONTI AND THE BLOWTOP BLUES BAND 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
'BLUES WEEKEND' Featuring Big Ray Odoms. 9 pm, Tropical Haight, 582 Haight, SF. 558-8019. (Also Sat/27.)
CLARENCE CLEMONS AND THE RED BAND ROCKERS 7:30 and 10:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820. (Also Sat/27.)
CONTINENTAL DRIFT 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.
DASHBOARD SAINTS 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.
THEODIS EALEY & THE TROYCE KEY BIG BLUES BAND 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.
FORBIDDEN With Defiance, Horde of Torment, and Circle of Vengeance. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

FUNGO MUNGO With the Crunch. 10 pm, Niles Hard Rock Station, 37501 Niles, Fremont. 794-7797.
GYPSY ROSE With X-Men and Flesh Weapons. 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.
HIMALAYANS Noon, Lower Sproul Plaza, UC Berkeley, near Telegraph and Bancroft, Berk.
ICONS With Ben Demerath. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.
THE JOY SCOUTS With Mad Dog Theater. 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
KNEE DEEP 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.
LINCOLNS 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-15B5.
MIDNIGHT MOVERS 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
MISTER HYDE With Ghost Town, Riff Raff, and Saint. 9 pm, The Stone, 412 Broadway, SF. 391-8282.
MR. ID 9:30 pm, Rumors, Broadway and Kearny, SF. 296-8754.
NATIVES 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
NITECRY 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
JOHNNY NITRO & THE DOORSLAMMERS 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666. (Also Sun/2B.)
NORTON BUFFALO & THE KNOCKOUTS 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.
PALADINS With Dave Alvin, Big Sandy and the Fly-Rite Trio, and Johnny Powers. 9 pm, Slim's, 333 11th St., SF. 621-3330.
POPSTITUTES With Nip Drivers, Blatz, and Horny Mormons. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.
JOHNNY POWERS With Big Sandy and the Sonya Hunter Band. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.
PRIDE AND JOY 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
JOCK ROCKENBACH 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.
E.C. SCOTT With Smoke. 9 pm, Rasselas, California and Divisadero, SF. 567-5010.
SIALAGOGUE With Jig Saw Murphy and Cover Story. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
DAVE STEPHAN 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.
SUDDEN SAM AND JERSEY JD 6 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
COLE TATE 9:30 pm, Flatiron Saloon, 2nd and B Sts., San Rafael. 453-4318.
VITAMIN F With Not My Daughter, F-Boyz, and Creep. 10:30 pm, Club Chameleon, 853 Valencia, SF. 821-1891.
WINETREE 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.
27/Saturday
ALL With Left Insane, and Groove Tool. 9 pm, The Stone, 412 Broadway, SF. 391-8282.
BLUE ROCKERS 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.
'BLUES WEEKEND' See Fri/26.
BODEANS With Cavedogs. 9 pm, Slim's, 333

11th St., SF. 621-3330.
BOURBON DELUXE With Mudd Puppies. 10:30 pm, Nightbreak, 1821 Haight, SF. 221-9008.
CALIFORNIA CADILLACS 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.
CLARENCE CLEMONS AND THE RED BAND ROCKERS See Fri/26.
CORLEONES With Sway and Peace. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.
DELTA WIRES 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
WENDY DEWITT With the Blue Saloon. 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.
DOGTONES 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.
ENRIQUE With Smile! God Loves You. 10 pm, DNA Lounge, 375 11th St., SF. 626-2532.
FENDERS FROM HELL 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.
FM 9:30 pm, Flatiron Saloon, 2nd and B Sts., San Rafael. 453-4318.
FREAK FREELY With Gahundza and Dad's an Engineer. 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.
GTS 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.
HOI POLLOI 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.
ICKY BOYFRIENDS With House of Cards and Eight Ball Scratch. 5 pm, Club Chameleon, 853 Valencia, SF. 821-1891.
JERRY'S KIDS With April Fool. 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.
JUGHEADS REVENGE With Bad Samaritans and Henchman. 8 pm, Gilman Street, 924 Gilman, Berk. 525-9926.
EDDIE KESLER & THE TROYCE KEY BIG BLUES BAND 9:30 pm, Eli's Mile High Club, 3629 Martin Luther King Jr. Way, Oakl. 655-6661.
LEGENDARY GRAPE BAND With Jo Johannsen Band. 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.
NVS With Badd Influence. 10 pm, Niles Hard

continued next page



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continued from previous page

Rock Station, 37501 Niles, Fremont. 794-7797.

RECKLESS PEDESTRIANS 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.

RED HOUSE PAINTERS 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.

ROCKSLIDE 9 pm, The Abbey Tavern, 4100 Geary, SF. 221-7767.

SKYCHURCH 4 pm, Tropical Haight, 582 Haight, SF. 558-8019. (Also at 10 pm, Rumors, Broadway and Kearny, SF. 296-8754.)

LAVAY SMITH AND THE RED HOT SKILLET LIKKERS 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

SOURCE 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

SPOT 1019 With Wannabe Texans and Hobbit. 10 pm, El Rio, 3158 Mission, SF. 282-3325.

STEPPIN STONES With Perry Walker. 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

TRIBUTE TO PHIL LYNOTT Featuring Hell Patrol, Trouble Boys, and many others. 8:30 pm, Omni, Shattuck at 48th St., Oakl. 547-7655.

VIOLET FOX BAND 10 pm, Boathouse, 1 Harding Park, SF. 681-2727.

OPEN MIKE JAM With Hiram. 4 pm, Rumors, Broadway and Kearny, SF. 296-8754.

UNTOUCHABLES With Hobo. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

WALKING WOUNDED With Big Love Reunion. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

JOE LOUIS WALKER AND THE BOSS TALKERS With Mike Henderson, Lady Bianca, and Stanley Lippert. 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

BOBBIE WEBB Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

YARD TRAUMA With Dana Lynn, Hellbillies, and Harmless. 10:30 pm, Club Chameleon, 853 Valencia, SF. 821-1891.

28/Sunday

ALIEN BOYS With Brainjam. 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.

ALLEY BOYS With Deli Creeps. 4 pm, Nightbreak, 1821 Haight, SF. 221-9008.

AVOCADO SUNDAE With Green Party. 9:30 pm, Morty's, 1024 Kearny, SF. 986-MORT.

AGENT ORANGE With the Seemen and Samiam. 10:30 pm, Club Chameleon, 853 Valencia, SF. 821-1891.

BLUES JAM With Walt the Dog. 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

B.B. BREECE Noon, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

BRAZEN HUSSY AND THE BLUEHEARTS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

BUZZARD SONG With Jimmy Bruno & the Brunotes. 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

CAFE BABAR JUG BAND Call for time, Wild Side West Bar, Courtland and Wool, SF. 647-3099.

CARLOS GUITARLOS JAM SESSION 3 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

CHRIS COBB BAND 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

CONTEMPT With Immortal Fate. 9 pm, The Stone, 412 Broadway, SF. 391-8282.

THE COYOTES 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

D'ARMOUS BOONE QUARTET 9 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

DRUMS ON FIRE 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

FAST FREDDIE AND THE NIGHTOWLS 2-5 pm, Mission Cultural Center, 2868 Mission, SF. 821-1155.

MICHAEL FRANTI AND CHARLIE HUNTER With Endangered Species and Kyle Johnson. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

THE LONELY HEARTS 7:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

GREG GUMBEL & FRIENDS 9:30 pm, Starry Plough, 3101 Shattuck, Berk. 841-2082.

BO GRUMPUS 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

JOHNNY NITRO & THE DOORSLAMMERS See Fri/26.

OPEN MIKE Sign-ups at 8:30 pm, show at 9 pm, Firehouse 7, 3160 16th St. (at Albion), SF.

SKYCHURCH 9 pm, Tropical Haight, 582 Haight, SF. 558-8019.

29/Monday

BACHELORS 9:30 pm, The Saloon, 1232 Grant, SF. 989-7666.

BLUE MONDAY JAM With Chuck Day. 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

BLUE MONDAY JAM 9 pm, Tropical Haight, 582 Haight, SF. 558-8019.

JEFF HELLMAN 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

MEDIUM COOL 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

MIKE MANINGER TRIO 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

MONDAY JAM PARTY With Steve Gannon. 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

THE MUSCLETONES 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

OPEN MIKE 8:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

'SINGER-SONGWRITER FESTIVAL' Featuring Darden Smith, Kevin Welch, and Walter Salas-Humara plus John Dee Graham. 9 pm, Slim's, 333 11th St., SF. 621-3330.

SORDID HUMOR With Legendary Lunch. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

'WILD WOMEN AND WET GUITARS' Featuring Ramonas, Shockwaves, and Guttersluts. 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

30/Tuesday

BLUES PER SQUARE INCH 9 pm, Larry Blake's, 2367 Telegraph, Berk. 848-0888.

BUD E. LUV 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

ROBERTA DONNAY AND RHYTHM 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

FAT CITY 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

HOUSE OF CARDS With Tom, Dick, and Harry. 9:30 pm, Blue Lamp, 561 Geary, SF. 885-1464.

RICHARD MORSE 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

MOTOWN MANIA 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

MUDWIMMIN 9 pm, Brainwash Laundromat, 1122 Folsom, SF. 861-F00D.

JOE NEW 8:30 pm, Sweetwater, 153 Throckmorton, Mill Valley. 388-2820.

PACK OF WOLVES 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

PISTOL APOSTLE With Violet. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

TOMMY ROX With the Little Big Band. 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

KEVIN AND BRAD RUSSELL 9:30 pm, New George's, 842 4th St., San Rafael. 457-1515.

SF DOGS With Alien Boy. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

SLANG With Vitamin F. 9 pm, Covered Wagon Saloon, 917 Folsom (at 5th St.), SF. 974-1585.

'THE TREEHOUSE' An open mike. 9 pm, El Rio, 3158 Mission, SF. 282-3325.

PAULETTE TYSON & FRIENDS 9 pm, Your Place Too, 5319 Martin Luther King Jr. Way, Oakl. 65-BLUES.

PERRY WELSH 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

1/Wednesday

ATOMIC SNAKES With This Is Our Daughter. 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

BLUES ANYTIME PARTY With Gloria Brown. 9 pm, Tropical Haight, 582 Haight, SF. 558-8019.

COUSINS 9 pm, Brainwash Laundromat, 1122 Folsom, SF. 861-F00D.

DOGTONES 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

THE HULA SISTERS 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

MOBY DICK 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

OPEN MIKE 7:30 pm, Diamonds Cafe, Nautilus of Marin, 734 A St., San Rafael. 457-8944.

THE RAYN 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

STEPCHILDREN 10 pm, Paradise Lounge, 11th St. and Folsom, SF. 861-6906.

STEPHAN SPANO 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

TRAGICALLY HIP 9 pm, Slim's, 333 11th St., SF. 621-3330.

LUTHER TUCKER With Freddy Roulette. 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

GLEN WALTERS AND THE RHYTHM DEVILS 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

THE WEBS 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

2/Thursday

ALL YOU CAN EAT With Salad Bar. 8:30 pm, Brainwash Laundromat, 1122 Folsom, SF. 861-F00D.

MARGHI ALLEN AND THE GUNRUNNERS 9 pm, Bouncer's Bar, 64 Townsend, SF. 397-2480.

VICKIE LEE BANK 9:30 pm, Fourth Street Tavern, 711 4th St., San Rafael. 454-4044.

'BATTLE OF THE BANDS' 9 pm, Boathouse, 1 Harding Park, SF. 681-2727.

BOBBY CALDWELL 9 pm, Slim's, 333 11th St., SF. 621-3330.

DISAPPEAR FEAR 9 pm, Last Day Saloon, 406 Clement, SF. 387-6343.

BILLY DUNN AND BLUES WAY 9 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

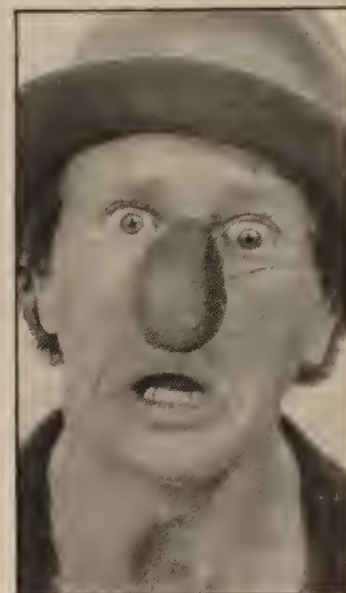
GUITAR G.G. AND SNAKEBOY 8 pm, the Court Lounge, 132 14th St., Oakl. 452-1496.

HER MAJESTY THE BABY 9 pm, Brainwash

CRITIC'S CHOICE / Theater

Geoff Hoyle

Two months ago, not long after his first film appearance in *The Spirit of '76*, physical comedian Geoff Hoyle was scheduled to make an appearance at the Noe Valley Ministry, not far from his family home. His friends and neighbors were disappointed when he failed to show, but pleased to hear his excuse: He'd been tapped as ringmaster and featured performer by the famed Cirque du Soleil. Well, now he's back, with a handful of rave reviews stuffed in his clownish pockets. He'll regale the Ministry with some premiere routines, probably soon to pass on to large downtown auditoriums across the country. Look for more familiar silly faces, too, such as the Court Jester, the Two Waiters, and the Three-Legged Man. This repertoire reflects a performer who has been more serious than exploring the history of humor, in all its psychic significance. We've loved him for two decades, since



his sunlit days with the Pickle Family Circus, but now we have to share him with the world.

— Jeff Kaliss

■ Geoff Hoyle. Fri/26-Sat/27 at 8:15 pm, Noe Valley Ministry, 1021 Sanchez, SF. \$10-\$12. 647-2272.

Laundromat, 1122 Folsom, SF. 861-F00D.

HORTONHERD With Slings and Arrows. 10 pm, Hotel Utah, 500 4th St. (at Bryant), SF. 421-8308.

MARK NAFTALIN With Ron Thompson. 4 pm, Lou's Pier 47, 300 Jefferson, SF. 771-0377.

PAUL DUNN AND ONE FLIGHT UP 9 pm, Tropical Haight, 582 Haight, SF. 558-8019.

POP WILL EAT ITSELF 10:30 pm, I-Beam, 1748 Haight, SF. 668-6023.

RHYTHM BURNING 9 pm, Peri's Music Bar, 29 Broadway, Fairfax. 459-9910.

OTIS SCARECROW AND FRIENDS 9:30 pm, 19 Broadway at 19 Broadway, Fairfax. 459-1091.

7 DAY DIARY 9 pm, Bison Brewing Company, 2598 Telegraph, Berk. 841-7734.

SKYCHURCH 9 pm, Rumors, Broadway and Kearny, SF. 296-8754.

SILVER, PLATINUM, AND GOLD 9:30 pm, Lost and Found Saloon, 1353 Grant, SF. 397-3751.

SMOKIN' RHYTHM PRAWNS 8 pm, House of Rock, 650 Howard, SF. 896-1950.

World Music

A guide to live world beat, reggae, African, Latin, and other international music performances in central Bay Area theaters and nightclubs.

26/Friday

CARIBBEAN ALL-STARS 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.

CELIA MALHEIROS AND FRIENDS 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

GRUPO SEVILLA 9:30 pm, La Bodega, 1337 Grant, SF. 433-0439.

JUNGULAR GROOVES 9:30 pm, Miss Pearl's Jam House, 601 Eddy, SF. 775-5267.

LOS COMPAS 10 pm, Pier 23 Cafe, The Embarcadero, SF. 362-5125.

THE RIO THING 9 pm, Bahia Brasil, 600 Beach, SF. 931-8720. (Also Sat/27.)

27/Saturday

CONJUNTO CESPEDS 9:30 pm, La Peña, 3105 Shattuck, Berk. 849-2568.

CHASKINAKUY 8 pm, Dance Palace, 503 B St. off Hwy. 1, Point Reyes Station. 663-1075.

IMPERIAL BELLS OF CHINA 8 pm, Luther Burbank Center for the Arts, 50 Mark West Spring Rd., Santa Rosa. 762-BASS.

JUNGULAR GROOVES 9 pm, Pacific Coast Brewing Company, 906 Washington, Oakl. 836-BREW.

THE RIO THING See Fri/26.

STRICTLY ROOTS 9:30 pm, Ashkenaz, 1317 San Pablo, Berk. 525-5054.

TERRA SUL 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

VIVA BRAZIL 3 pm, The Ramp, 855 China Basin, SF. 621-2876.

28/Sunday

DOUG GITINS 9 pm, Bahia Brasil, 600 Beach, SF. 931-8720.

LOS KIMBOS With Tropical Breeze. 4 pm, El Rio, 3158 Mission, SF. 282-3325.

ORIXA BABA 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

'PEOPLE'S PARK 22ND ANNIVERSARY CONCERT AND FAIR' Featuring Caribbean All-Stars, Kotoja, Wazobia, and Harmonics Steel Band. 11 am-6 pm, People's Park, bet. Dwight and Haste, Bowditch and Telegraph, Berk. 845-7194 or 525-5054.

SALSA CON LUJO With Orquesta Actualidad. 8 pm, House of Rock, 650 Howard, SF. 896-1950.

29/Monday

DUB ADDIXXS 9 pm, Firehouse 7, 3160 16th St. (at Albion), SF. 621-1617.

VIVA BRASIL 8 pm, Yoshi's, 6030 Claremont, Oakl. 652-9200.

30/Tuesday

CLAUDIA VILELA QUARTET 9 pm, Bahia Tropical, 1600 Market, SF. 861-8657.

1/Wednesday

CHAKSAM-PA 5 pm, California Academy of Sciences, Golden Gate Park, SF. 863-1719.

Spoken Word

A selective guide to readings, lectures, and other spoken word events in the central Bay Area.

26/Friday

MARTIN AMIS The British writer reads from *London Fields*. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

'CARDBOARD PROPS' The series features Dawn of Aquarius in an evening of male erotica readings. 9 pm, Ampit Gallery, 633 Haight, SF. Free. 558-8184. (Also Sat/27.)

JOSEPH FISHER The curator of art presents a slide lecture on "Traditional and Folk Art of the Indonesian Archipelago." 10 am, Trustees' Auditorium, Asian Art Museum, Golden Gate Park, SF. 387-5675.

GU HUA The Chinese writer discusses "Chinese Legends and Communist Ideals." 7 pm, 126 Barrows, University of California, Berk. 644-3817.

INTERSECTION FOR THE ARTS BENEFIT Guadalupe Garcia, Genny Lim, Aaron Noble, and others present spoken word and musical performances. 8 pm, Intersection for the Arts, 446 Valencia, SF. 626-3311.

ROBERT FLYNN JOHNSON The curator of art presents a slide discussion entitled "Seven

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Hundred Years of Work on Paper: The Responsibilities and Choices of a Curator." 12:10 pm, Dean Lesher Theater, Regional Center for the Arts, 1601 Civic, Walnut Creek. 295-1400.

MARY KERNER The author and dance critic discusses and signs copies of her book *From Barefoot to Balanchine: How to Watch Dance*. 7:30 pm, San Geronimo Valley Cultural Center, 6350 Sir Francis Drake, San Geronimo. 488-9385.

NATIONAL PILGRIMAGE CONFERENCE The weekend conference features authors and lecturers Robert A. Johnson and Joan Ohannesson in an exploration of the writer, poet, artist, and religious figure, Hildegard of Bingen. 7 pm, Grace Cathedral, California at Taylor, SF. 776-6611. (Also Sat/27 at 7:30 pm.)

DOUGLAS OLIVER The poet and author discusses "Poetry and the Larger Music of Our Lives." 8 pm, New Langton Arts, 1246 Folsom, SF. 626-5416.

FRANK STAMPFLI The de Young Museum community speaker discusses "Self-Portraits: The Artist's Image." 12:10 pm, Dean Lesher Theater, Regional Center for the Arts, 1601 Civic, Walnut Creek. 295-1416.

LLEWELLYN VAUGHAN-LEE The expert on Jungian and Sufi dreamwork discusses "The Alchemy of the Heart." 7 pm, California Institute of Integral Studies, 765 Ashbury, SF. 753-6100.

27/Saturday

BORNEO RAINFORESTS EVENING The Marin Rainforest Action Group presents an evening of slides and speakers on the rainforests of Borneo. 7:30 pm, Little Theater, Redwood High School, 395 Doherty, Larkspur. 491-4566.

'CARDBOARD PROPS' See Fri/26.

MARTHA CASANAVE The author discusses and signs copies of her new book, *Past Lives*. 2 pm, Ansel Adams Center, 250 4th St., SF. 495-7000.

STEPHEN HARRIS The author of *Agents of Chaos: Earthquakes, Volcanos and Other Natural Disasters* speaks. 2 pm, National Park Service Cliff House Visitors Center, SF. 556-8642.

INTERSECTION FOR THE ARTS BENEFIT Deborah Iyall, Anah-K, Peter O, Hank Hyena, Esther Amy Fisher, and others perform their work. 8 pm, Intersection for the Arts, 446 Valencia, SF. 626-3311.

NATIONAL PILGRIMAGE CONFERENCE See Fri/26.

READING AT THE ROCK Susan Moon, Melodie Ermachild, Barbara Selfridge, and others read prose and poetry. 8 pm, City Rock Gym, 1250 45th St., Emeryville. 655-1989.

RICK STEEVES The travel writer discusses "Europe Through the Back Door." 10 am, Book Passage, 51 Tamal Vista, Corte Madera. 927-0960.

CHRISTINE TAMBLYN The educator and scholar discusses the work of contemporary women photographers. 9 am, Ansel Adams Center, 250 4th St., SF. 495-7000.

VICTORIA WISE AND SUSANNA HOFFMAN The authors share from their collaborative effort, *The Well-Filled Tortilla Cookbook*. 2 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

WRITERS UNION CONFERENCE The conference presents a lecture titled "Under Fire! Surviving as a Writer." 8:30 am, North Gate Hall, Hearst and Euclid, University of California, Berk. 654-6369.

28/Sunday

'ANCIENT FOREST CHATAUQUA' David Brower from Earth Island Institute, Randall Hayes from Rainforest Action Network, and others speak. 7 pm, Lone Mountain Auditorium, University of San Francisco, Turk near Parker, SF. 661-6912.

NEELI CHERKOWSKY The author of *Hank, The Life of Charles Bukowski* signs copies of his new book. 7 pm, Forest Books, 3080 16th St., SF. 863-2755.

CHRIS HANI Hani, chief of staff of the African National Congress' military wing, speaks at the ANC's "Taking Apartheid Apart" banquet at the *People's Weekly World*. 2:30 pm, SF Hyatt Regency, Embarcadero Center, Market and Drumm, SF. 626-8086.

WILLIAM JORDAN The biologist reads from and discusses his book *Divorce Among the Gulls: An Uncommon Look At Human Nature*. 7:30 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.

MELISSA KWASHY AND ELLERY AKERS The writer-poets read from and discuss their work. 4 pm, Marin Headlands Center for the Arts, Bldg. 944, Fort Barry, Golden Gate National Recreation Area. 331-2787.

MICHELLE LINFANTE AND ROSE ROMERO Romero, author of *Vendetta*, and Linfante, a poet and theater artist, read from their work. 7 pm, Modern Times Bookstore, 968 Valencia, SF. 282-9246.

MILLS COLLEGE MFA READING Janis Barlow, Amanda Dowd, Denise Hartley, and other creative writing students read from their work. 2 pm, Faculty Lounge, Mills College, 5000

MacArthur Blvd., Oakl. 430-2171.

PAUL MONETTE The author reads from his new novel, *Halfway Home*. 2 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

NATIONAL PILGRIMAGE CONFERENCE See Fri/26.

REINCARNATION SEMINAR The Rosicrucian Order presents a seminar on "Life After Life." 9 am, Holiday Inn, 50 8th St., SF. 381-5293.

SHOLOM ALEICHEM TRIBUTE Storyteller Joel Ben Izzy, Harvey Varga, Leslie Friedman, and others perform at this tribute to the 19th century storyteller Sholom Aleichem. 2 pm, SF Jewish Community Center, 3200 California, SF. 346-6040.

BILLY TAYLOR The jazz pianist presents a lecture-demonstration of his work. 10:30 am, SF Community Music Center, 544 Capp, SF. 398-6449.

TERRI WEIST AND WENDY O'MATIK The poets read from their work. 8 pm, Paradise Lounge, 1401 Folsom, SF. 861-6906.

29/Monday

'FREE SPEECH VS. CIVIL RIGHTS ON CAMPUS' Media Alliance presents a panel on the topic. 7:30 pm, Life on the Water, Bldg. B, Fort Mason Center, Buchanan at Marina, SF. 776-8999.

SUE GRAFTON The author reads from "*H*" is for *Homicide*. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

CHERRIE MORAGA The playwright and poet presents a staged reading of *Heroes and Saints*. 7 pm, Intersection for the Arts, 446 Valencia, SF. 626-3311.

STEVE PLATH The general contractor speaks on "Painless Home Remodeling." 7:30 pm, SF Jewish Community Center, 3200 California, SF. 346-6040.

C.C. RIDER AND KAHNI WURLITZER The poets read from their work. 7:30 pm, Shattuck Square Bakery, 81 Shattuck, Berk. 849-3979.

GENEEN ROTH The author of *When Food Is Love: Exploring the Relationship Between Eating and Intimacy* discusses compulsive eating. 7:30 pm, Book Passage, 51 Tamal Vista, Corte Madera. 927-0960.

30/Tuesday

DODIE BELLAMY AND LESLIE DICK Bellamy, author of *Feminine Hijinx*, and Dick, author of *Beneath Contempt*, read from their work. 8 pm, Intersection for the Arts, 446 Valencia, SF. 626-3311.

ROBERT BROWN The international trade lawyer discusses Korean copyright laws. 8 am, The City Club, 155 Sansome, SF. 666-6357.

'CRIES OF THE SPIRIT' A reading by Marilyn Sewell, Susan Griffin, Alta, and Jeanne Foster. 7 pm, Gaia Bookstore, 1400 Shattuck, Berk. 548-4172.

ALEV CROUTIER The author of *The World Behind the Wall* discusses harems throughout the ages. 7:30 pm, Book Passage, 51 Tamal Vista, Corte Madera. 927-0960.

MICHAEL DORRIS AND LOUISE ERDRICH The authors read from their new novel, *The Crown of Columbus*. 7:30 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

SUE GRAFTON The mystery writer appears in conversation with Sedge Thomson. 8 pm, Herbst Theatre, Van Ness and McAllister, SF. 552-3656.

HARVILLE HENDRIX The author and director of the Institute for Relationship Therapy teaches a course on "Getting the Love You Want: A Guide for Singles and Couples." 6:30 pm, Holiday Inn, 480 Sutter, SF. 922-9900.

TEHMINA KHAN Khan, who produced a film on the Palestinian struggle, discusses "The Experience of Middle Eastern Women." 7:30 pm, Ida Sproul Room, International House, Piedmont at Bancroft, Berk.

OPEN MIKE The cultural center provides open mike for music, poetry, theater, comedy, dance, etc. 8 pm, 509 Cultural Center, 509 Ellis, SF. 346-1308.

CHERYL SKINNER The minister speaks on "The Alternative to Glasses and Contact Lenses — Natural Vision Improvement and the Bates Method." 7 pm, Amron Metaphysical Center, 2254 Van Ness, SF. 775-0227.

MICHAEL TALBOT The author of *Mysticism And The New Physics* and *Beyond The Quantum* discusses his new book, *The Holographic Universe*. 8 pm, Black Oak Books, 1491 Shattuck, Berk. 486-0698.

1/Wednesday

LUIS ARROYO The professor of history at Stanford University discusses "Cinco de Mayo — the Making of an American Holiday." 7 pm, Firehouse Theater, Bldg. F, Fort Mason Center, Buchanan at Marina, SF.

CHUCK D. AND HARRY ALLEN D., leader of Public Enemy, and Allen, P.E.'s "director of enemy relations," kick knowledge. 7:30 pm, McKenna Theater Creative Arts Bldg., SF State University, 1600 Holloway (at 19th Ave.), SF. 338-2444.

SANDRA CISNEROS The Latina poet reads

from *Woman Hollering Creek and Other Stories*. 8 pm, Cody's Books, 2454 Telegraph, Berk. 845-7852.

SUSAN EHRENS Ehrens gives a presentation on "Bay Area Women Photographers of the 1920's and the 1930's." 8 pm, Diesel, Emerybay Public Market, Emeryville. 653-9965.

HARRY FONSECA The painter discusses his work. 7:30 pm, Florence Gould Theater, California Palace of the Legion of Honor, Lincoln Park, 34th Ave. and Clement, SF. 750-7678.

ANTHONY MARTINEZ Martinez speaks on "The Hispanic Challenge." Noon, HSW-300, UCSF, 513 Parnassus, SF.

MOSCOW POETS Soviet poets Yuri Arabov, Aleksandr Eremenko, and Nina Iskrenko and American poets John High, Cole Swensen, and Forrest Gander present a collaborative reading. 8 pm, Intersection for the Arts, 446 Valencia, SF. 626-3311.

ROXANNE NILAN Nilan discusses "Miss Lucy and Mrs. Barnes: The Failure of Co-education at Stanford, 1891-1899." Noon, Tressider, Oak West Rm., Stanford University, Stanford.

2/Thursday

PHILIP AGEE The former secret-operations officer of the CIA discusses "The National Security State and the Persian Gulf War." 7:30 pm, First Congregational Church, Embarcadero and Louis, Palo Alto. 326-8837.

NICK HERBERT The physicist discusses "Quantum Reality: Beyond the New Physics." 8 pm, Bldg. 160, Rm. 161-K, Stanford University, Stanford.

OPEN READING Poets are encouraged to come and read from their work. 8 pm, Patrick's Bookshop Cafe, 9 Bolinas, Fairfax. 454-2428.

ROSA MARTIN Martin presents a lecture entitled "Phototherapy, Memory, and Identity — A Practical Approach." 8 pm, SF Camerawork, 70 12th St., SF. 621-1001.

STEPHEN MOST AND KRISTINE SAMUELSON Scriptwriter Most discusses writing for documentary films and Samuelson discusses self-distribution of films. 6 pm, Film Arts Foundation, 346 9th St., 2nd fl., SF. 552-6350.

BRENDA WADE The clinical psychologist presents a discussion entitled "Is There Sex After Professionalism?" Noon, Toland Hall, UCSF, 513 Parnassus, SF. 476-0400.

Theater

Complete listings for local and touring theatrical productions in the central Bay Area. Capsule reviews by Misha Berson and Steve Warren.

Opening

AND A NIGHTINGALE SANG Marin Theatre Company presents C.P. Taylor's English work. Previews through Fri/26. Opens Sat/27. Plays Wed.-Sat. at 8 pm, Sun. at 7 pm. Through May 26. Marin Theatre Company, 397 Miller, Mill Valley. \$18-\$23; \$11-\$14 preview. 388-5208.

CLYTEMNESTRA Tadashi Suzuki's play is adapted from six plays on the Orestes legend by Aeschylus, Sophocles, and Euripides. Previews Thurs/2. Plays Wed.-Sat. at 8 pm, Sun. at 2 pm. Through May 12. Studio Theatre, SF State University, 1600 Holloway (at 19th Ave.), SF. \$6; \$5 preview. 338-2467.

OUR COUNTRY'S GOOD Timberlake Wertenbaker's play is a drama about the first boatload of British convicts transported to Australia. Previews Thurs/25-Sat/27. Opens Wed/1. Plays Tues.-Sat. at 8 pm, Sun. at 2 and 7 pm. Through June 13. Berkeley Repertory Theatre, 2025 Addison, Berk. \$20-\$27; \$16 previews. 845-4700.

PIONEER Paul Dresher Ensemble presents the concluding section of the ensemble's American Trilogy, a humorous look at the actions and myths of America's "pioneers." Opens Thurs/2. Plays Wed.-Sun. at 8:30 pm. Through May 12. Theater Artaud, 450 Florida, SF. \$16-\$18. 621-7797.

SAME TIME NEXT YEAR The Moraga Playhouse presents Bernard Slade's romantic comedy. Opens Fri/26. Plays Fri.-Sat. at 8 pm, with an additional performance Sun/4 at 2 pm. Through May 11. Los Perales Theatre, Wakefield (at Corliss), Moraga. \$9. 376-2003.

TONGUES Sam Shepard and Joseph Chaikin's "howl into life from the threshold of death." Opens Thurs/2. Plays Thurs.-Sat. at 8:30 pm. Through May 18. The SOMAR Theater, 934 Brannan, SF. \$9. 649-7456.

Ongoing

ALL'S WELL THAT ENDS WELL Subterranean Shakespeare presents this romantic comedy. Thurs.-Sat. at 8 pm. Through April 27. La Val's Subterranean, 1834 Euclid, Berk. \$8. 540-7743.

AND WHAT, GIVE UP SHOW BIZ? This musical comedy revue lampoons theatrical life. Tues.-Fri. at 8 pm, Sat. at 6 and 9 pm, Sun. at 3 and 7 pm. Open-ended. Mason Street

continued next page

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4/30 NORBERT STACHEL & "uni"

5/1 MADELINE EASTMAN & Trio

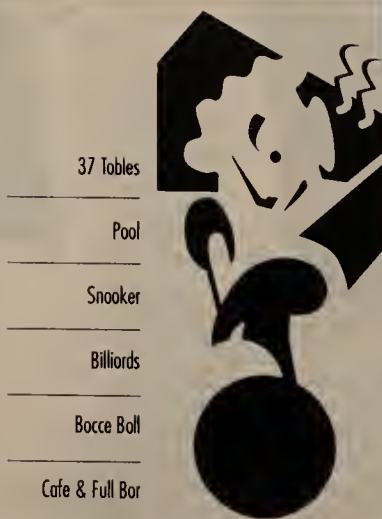
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3. Madonna Immaculate Collection
4. Madonna Justify My Love
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6. Pet Shop Boys Highlights
7. MC Hammer Hammer don't hurt 'em
8. Doors Light My Fire
9. Doors In Europe 1968
10. Gwar Live in Antarctica

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1. Playboy '91 Video
2. Playboy: Girls of Spring Break
3. Sexy Lingerie II
4. Klute
5. 9 1/2 Weeks
6. Rain Man
7. Annie
8. San Francisco 49ers
9. Exorcist
10. Houdini

Top Laser Disc Sales

1. Ghost
2. Presumed Innocent
3. Superman: The Movie
4. Blue Velvet
5. Witches
6. Nasty Hero
7. Video Visits: Alaska
8. Navy Seals
9. Hunt For Red October
10. Arachnophobia

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KYLE JOHNSON
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& THE BARE BOTTOM BOYS
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JON D. GRAHAM • WALTER SALAS-HUMARA

continued from previous page

Theatre, 340 Mason (at Geary), SF. \$19-\$23. 981-0260.

BAR NONE A comedy-mystery that starts off like the senior play at Harvey Milk High School turns into a laugh riot when the audience gets into the investigation in the second act. It ain't Art, despite some artful performances, but the long-running hit's a crowd-pleaser. (Steve Warren) Wed.-Fri. at 8 pm, Sat. at 7 and 9:30 pm, and Sun. at 2 pm. Open-ended. Cable Car Theatre, 430 Mason, SF. \$18-\$20. 861-6895.

THE BLACKS: A CLOWN SHOW A re-enactment of Genet's absurdist ritual. Thurs.-Fri. at 8 pm, Sat.-Sun. at 2 and 8 pm. Through May 5. EX! Theatre, 366 Eddy, SF. \$10. 673-3847.

BORN YESTERDAY Actors Ensemble presents a comedy that "takes a bite out of crime," according to the press release. Fri.-Sat. at 8 pm. Through May 4. Live Oak Theatre, 1301 Shattuck, Berk. \$8. 528-5620.

CAMINO REAL Dramateurs presents Tennessee Williams' comedy. Fri.-Sat. at 8 pm, Sun. at 2:30 pm. Through April 27. Old Town Hall Theatre, Moraga and School, Lafayette. Call for price. 943-SHOW.

CAT ON A HOT TIN ROOF The Actors Theatre presents a revival of Tennessee Williams' story of greed, lies, and sexual tension. Thurs.-Sun. at 8 pm. Extended through June 2. The Actors Theatre, 533 Sutter, SF. \$12. 296-9179.

'CHAMBER MUSIC,' 'CALM DOWN MOTHER,' AND 'PRESSED' Broads Off Broadway presents these three plays: *Chamber Music*, about a meeting of important female historical figures; the experimental one-act *Calm Down Mother*; and *Pressed*, a collection of original pieces. Thurs.-Sat. at 8 pm. Through May 11. 21 Bernice, SF. \$10. 863-5946.

CHARLOTTE'S WEB A children's play about the Arable family farm. Sat. at 1 pm, Sun. at 1 and 3:30 pm. Through May 19. Young Performers Theatre, Bldg. C, Rm. 300, Fort Mason Center, Buchanan at Marina, SF. \$4-\$6. 346-5550.

DARK SUN Lorraine Hansberry Theatre and ACT present Lisette Lecat Ross' story set in contemporary South Africa, where a black man rescues a white woman journalist. Tues.-Sun. at 8 pm, with matinees Sat. at 2 pm, Sun. at 3 pm, and selected matinees on Wed. Through June 2. Stage Door Theatre, 420 Mason, SF. \$10-\$29. 749-2228.

DOG PLAYS Directed by Kelly Hill, Robert Chesley's moving trilogy depicts three different episodes in the life of Dog (Andy Tabbat), a San Francisco PWA. These three plays tackle the effects of AIDS on an individual as well as on a community, affording a touching, and occasionally humorous, look at the deeply personal experiences of Dog and the other gay men around him. (Heather Mackey) Thurs. and Sun. at 8 pm, Fri. at 7:30 and 10 pm, Sat. at 7:30 pm. Through May 5. Josie's Cabaret and Juice Joint, 3583 16th St., SF. \$10. 861-7933.

AN EVENING WITH PETER USTINOV The actor/writer/playwright/director/producer/raconteur gives a one-man performance. Tues. and Thurs.-Sat. at 8 pm, Wed. and Sun. at 3 pm. Through May 26. Curran Theatre, 445 Geary, SF. \$12-\$37. 762-BASS.

DANGEROUS BEAUTY: LOVE IN THE AGE OF EARTHQUAKES & AIDS Gay Richard Talavera and bisexual Joan Mankin resume an old, loving friendship in a two-character play that ram-

bles pleasantly on an overlong — thanks to unwieldy set changes — journey to nowhere in particular. There's nothing new in this study of the aftermath of the sexual revolution, but the actors are new to spend an evening with. (Steve Warren) Fri. and Sun. at 8 pm, Sat. at 10:30 pm. Through May 5. Climate Theatre, 252 9th St., SF. \$10-\$14. 626-9196.

FLASH FAMILY The improvisational theater group celebrates 13 years of performance with weekly shows. Sat. at 8:30 pm. Through April 27. Marina Music Hall, Fort Mason Center, Buchanan at Marina, SF. \$10. 885-5678.

HARRY WHO? A musical revue of Harry Warren's hits, including "42nd Street," "Jeepers Creepers," and others. Thurs.-Fri. at 8 pm, Sat. at 2 and 9 pm, Sun. at 2 pm. Open-ended. Mason Street Theatre, 340 Mason (at Geary), SF. \$20-\$22. 981-3535.

HOMEWORK For prostitutes, rather sanitized for the Tenderloin, and a runaway one of them takes in share a trick pad and several anecdotes about "the life" in Tony Sciallo's thinly scripted offering that falls somewhere between a play and a revue. Cheryl Wilson's performance adds some needed sizzle, but you could find women grappling with harder-hitting issues in a dormitory. (Steve Warren) Thurs. and Sat. at 8 pm, Fri. at 10:30 pm. Through May 4. Climate Theatre, 252 9th St., SF. \$10-\$14. 626-9196.

MAN = MAN Friendly Fire Productions presents the Bertolt Brecht classic. Thurs.-Sat. at 8 pm. Through April 27. SOMAR Theater, 934 Brannan, SF. 552-2131.

THE MIDNIGHT MARSH The series presents Darcy Elman, Anah-K, Harvey Stein, and Esther Amy Fisher. Sat. at 10:30 pm. Through April 27. Cafe Beano, 878 Valencia, SF. \$5. 641-0235.

MEMORY TRICKS Marga Gomez spins stories of her childhood with her two parents — stars of '50s and '60s Latin American showbiz. Thurs.-Sun. at 8 pm (no show April 25). Through May 19. The Marsh at Cafe Beano, 878 Valencia, SF. \$6-\$10. 641-0235.

THE OPTIMIST Colm K. Wood's play looks at a psychiatric patient's lapse of memory and a psychiatrist's lapse of sanity. Fri.-Sat. at 8 pm. Extended through April 27. Theatre Pomegranate, 495 Clementina (bet. Folsom and Howard and 5th and 6th Sts.), SF. \$4-\$8. 512-7965.

OTHER PEOPLE'S MONEY Jerry Sterner pits Wall Street against Main Street in this corporate comedy. Tues.-Fri. at 8:30 pm, Sat. at 6 and 9 pm, Sun. at 3 and 7 pm. Through May 19. Marines Memorial Theatre, Sutter at Mason, SF. \$16-\$26. 771-6900.

OUR LAN' Black Repertory Group presents Theodore Ward's story of what happens to a family after Emancipation. Thurs.-Sat. at 8 pm, with a matinee Sat. at 2:30 pm. Through May 11. Black Repertory Group, 3201 Adeline, Berk. \$5-\$10. 652-4017.

PARTY OF ONE This musical revue pokes fun at the ups and downs of being single. Fri. at 8 pm and Sat. at 7 and 9 pm. Open-ended. Zephyr Theatre, 25 Van Ness, SF. \$19-\$21. 861-6895.

RUN BUSTER RUN! Marilyn Evans' play tells the story of love and loyalty between friends and family clinging to the innocence of a fatally wounded teen. Fri.-Sat. at 8 pm. Through May 4. Egypt Theatre Co., 5306 Foothill, Oakl. Call for price. 533-4664.

SUNSHINE BOYS Neil Simon's play follows two cranky ex-vaudevillians who are persuaded to re-team for a TV special. Thurs.-Sat. at 8 pm, Sat.-Sun. at 2 pm. Through April 28. California Conservatory Theatre, 999 E. 14th St., San Leandro. 632-8850.

TINY DIMES Thick Description presents Peter Mattei's surreal office comedy. Thurs.-Sat. at 8:30 pm. Through May 4. 1800 Square Feet, 719 Clementina (near 8th St. and Howard), SF. \$4-\$8. 773-8706.

TOKYO BOUND Amy Hill presents an autobiographical journey with sketches of eight Japanese women. Thurs.-Sat. at 8 pm, Sun. at 3:30 and 7:30 pm. Extended through May 12. Asian American Theater Center, 403 Arguello (at Clement), SF. \$13-\$15. 751-2600.

TONIGHT AT 8:30, AT 8 PM Noel Coward Players presents two one-acts: *Hands Across the Sea* and *Fumed Oak*. Fri.-Sat. at 8 pm, Sun. at 7 pm. Through May 5. Young Performers Theatre, Bldg. C, Rm. 300, Fort Mason Center, Buchanan at Marina, SF. \$10. 346-5550.

TWO In postwar Germany, rabbi Nehemiah Persoff gives lessons to German Lisa Porter, who wants to emigrate to Palestine. Until Ron Elisha's play bogs down in moving but familiar tales of Holocaust horror, most of the first act is devoted to dazzling wordplay that teaches us about the Hebrew language, the Jewish people, and how their words, culture, history, and philosophy are linked. Because he can't join the personal stories with the universal themes as successfully, Elisha's play about duality falls victim to a duality of its own. (Steve Warren) Tues.-Sun. at 8 pm, with matinees Sat.-Sun. at 3 pm. Through May 12. Life on the Water, Bldg. B, Fort Mason Center, Buchanan at Marina, SF. \$16-\$24. 339-9168.

UNHOLY UNION: AN EVENING OF TWO ONE-ACTS Bindlestiff Productions presents Harold Pinter's *One For The Road* and Woody Allen's *Death (A Play)*, with an additional late-night Saturday show of *Last Night with Dennis*. Thurs.-Sat. at 8 pm. Through May 4. Bindlestiff

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8:00 & 10:00 p.m.
Jazz Guitarist,
R&B & More
JOHN SCOFIELD

Fri., Sat., Apr. 26, 27 8 & 10:30 p.m. \$11.99
Alex Bennett Presents
2nd Recession Special
w/ Bob Rubin, David Pheldman, Matt
Weinhold, Dexter Madison, Karin Babbitt

Sun., April 28 Tix \$13.50
9:00 p.m.
A Jim Morrison & The
Doors Celebration
WILD CHILD

Wed., May 1 9:00 p.m. Tix \$5
AMERICAN MUSIC CLUB
Red House Painters

Thurs., May 2 8:00 p.m. Tix \$8
BLUE RUBIES
The Enormous Ensemble

Fri., May 3 9:00 p.m. **DANCE** \$8
South African Pop
ZULU SPEAR

Short Runs

THE BEST OF BROADWAY Deborah Shaw's musical revue features Broadway tunes. Fri/26-Sat/27 at 8 pm, Sun/28 at 2:30 pm. College Theatre, City College of SF, Phelan at Judson, SF. \$5. 239-3100.

'A CELEBRATION OF ALTERNATIVE ENERGY DEVELOPMENT' Earth Island Institute and Jugglers for Peace honor Benjamin Linder with this program of juggling by New Vaudeville, comedy by the Chicano Secret Service, music by Enrique Ramirez, poetry, a slide show, and an update. Fri/26 at 7 pm. Women's Bldg., 3543 18th St. (near Valencia), SF. \$5-\$15. 788-3666.

JIM CARREY AND SHAWN WAYANS The *Living Color* actors perform. Tues/30 at 7:30 pm. Creative Arts Bldg., SF State University, 1600 Holloway (at 19th Ave.), SF. \$15. 338-2467.

DIAL 'M' FOR MURDER Frederick Knott's thriller has the central character plotting the "perfect" murder of his wife. Thurs/2-Fri/3 at 8 pm. Rm. 7, Zellerbach Hall, UC Berkeley, near Telegraph and Bancroft, Berk. Free.

THE FEVER Wallace Shawn performs his latest piece. Fri/26 at 8 pm. Herbst Theatre, Van Ness and McAllister, SF. \$11-\$13.50. 552-3656.

HEROES AND SAINTS Cherrie Moraga's drama is set in a "cancer cluster" town in San Joaquin Valley. Sun/28 at 7 pm, BRAVA! Studio, 2180 Bryant (at 20th St.), SF. Mon/29 at 7 pm, Intersection for the Arts, 446 Valencia, SF. Tues/30 at 7 pm, ACT Studios, 450 Geary (bet. Mason and Taylor), SF. \$2. 772-0654.

GEOFF HOYLE The physical comedian-mime performs. Fri/26-Sat/27 at 8:15 pm. Noe Valley Ministry, 1021 Sanchez, SF. \$12. 647-2272.

INTO THE WOODS SF School of the Arts students perform Stephen Sondheim's musical weaving fairy tale characters into new contexts. Fri/26-Sat/27 at 7:30 pm. School of the Arts Theatre, 555 Portola, SF. \$6. 695-5720.

JEST, SATIRE, AND DEEPER MEANING Christian Dietrich Grabbe's play has the devil fleeing hell's housekeeping. Thurs/2-Sat/4 at 8 pm, Sun/5 at 2 pm. Zellerbach Hall, UC Berkeley (near Telegraph and Bancroft), Berk. \$5. 642-9988.

MIDNIGHT SWINGER VS. THE Z MAN Fred Rinne and Chuck Z attack the concepts of sanity and desire. Fri/26 at 9 pm. Artists' Television Access, 992 Valencia, SF. \$5. 824-3890.

THE MONDAY NIGHT MARSH The weekly series presents 15- to 20-minute works by both newcomers and seasoned performers. This week's program features Haight Street Puppet Theatre, Joseph Leonardi, Susan Van Allen, and Nina Wise. Mon/29 at 8:30 pm. The Marsh at Cafe Beano, 87B Valencia, SF. \$5. 641-0235.

MERRILY WE ROLL ALONG Bear Stage Productions presents this comic musical by Stephen Sondheim. Thurs/25-Sat/27 at 8 pm, Sun/28 at 2 pm. Julia Morgan Theater, 2640 College, Berk. Call for price. 845-8542.

SF PLAYWRIGHTS' CENTER The center presents weekly staged readings. This week's performance is Sabra Bachelor's *A Little Difference*. Fri/26 at 7:30 pm. Blue Bear Theater, Bldg. D, Rm. 255, Fort Mason Center, Buchanan at Marina, SF. \$3. Tickets at the door.

TERRORS OF PLEASURE Spalding Gray gives a benefit performance of this "new home owner" monologue. Fri/26-Sat/27 at 8 pm. Performance Works, 110 McAllister, SF. \$17-\$35. 863-4130.

KONCEPTS CULTURAL GALLERY

Fri. April 26
An Evening of the Blues
Joe Louis Walker, Michael Henderson, Lady Bianca & Stanley Lippert
8:30 pm
\$5 Students \$8 Adults

May 2, 3, 4
Henry Threadgill & Very, Very Circus
Thurs. 8 & 10 pm \$13
Fri/Sat. 9 & 11 pm \$15

Sat. May 11
Los Angeles Woodwind virtuoso/composer
Vinny Golia Quintet
9 & 10:30 pm \$10

May 17, 18
Ernestine Anderson
9 & 10:30 pm \$13

480 3rd St. (Off Broadway)
Downtown Oakland
(415) 763-0682

El Rio
"your dive"

3158 Mission

SAT 4-27-91
Spot 1019
Wannabe Texans
Hobbit NYC

SUN 4-28-91
Salsa Samba
Los Kimbos
Salsa

MON
Dolar Day
Well - Bud - Miller
3-midnight

WED 5-1-91
Comedy Night
Josh Kornbluth
Dan Morgan
David Cohen
Michael Uryga

FRI
Deejay
kick back, dance
games, oysters
nZinga
Fierce
Dance Grooves

NEW & RECYCLED FASHIONS
PHOTO: REBECCA BLOCK STYLIST/MODEL: RHONDA MARAZ

Buffalo EXCHANGE

CASH FOR CLOTHES
ALL DAY, EVERYDAY
GOOD LABELS
ONE OF A KIND
CONTEMPORARY
VINTAGE
LEATHER

1325 MAIN ST., WALNUT CREEK
2512 TELEGRAPH, BERKELEY

1800 POLK, S.F.
1555 HAIGHT ST., S.F.

Doctor Bombays

COCKTAILS and great beers!
OPEN 3 PM → 2 AM (7 DAYS)
3192-16TH STREET (AT GUERRERO, SAN FRANCISCO) Wilson 91

kimball's east

jazz CLUB

APRIL 24-28
ANGELA BOFILL

MAY 1-5
MCCOY TYNER & BOBBY HUTCHERSON

8-12
Double Bill!
HARPER BROTHERS
TERENCE BLANCHARD

15-19
Cuban trumpet sensation!
ARTURO SANDOVAL

Come early for a delicious dinner!
Box Office open 12noon-5pm daily
Purchase tickets by phone with VISA/MC only
Emeryville exit off Hwy 80 415.658.2555

kimball's san francisco

APRIL 24-27
FRANK MORGAN & GEORGE CABLES DUO

MAY 1-4
CEDAR WALTON TRIO

8-11
SCOTT HAMILTON QUARTET

BASSIST
TICKETS
415.762.8033

Enjoy fine dining and solo piano Wed-Sat
300 Grove St SF 415.861.5555

Noe Valley Ministry 1021 Sanchez (near 23rd St.)

Fri. & Sat. April 26 & 27
*An evening with
GEOFF HOYLE
(for real this time!)
*Only S.F. performance for 1991. The brilliant physical comedian/actor/mime/filmstar ("The Spirit of '76") presents two evenings of world premieres along with some of his best loved characters. Geoff's February Noe Valley shows were cancelled when he was suddenly called to be ringmaster and head mime with Cirque du Soleil. He's promised two extra-specialty great evenings to make up for it! (See Critic's Choice)
\$10 adv \$12



May 4 MICHAEL MANRING - cancelled
May 11 IRENE SAZER & BAND \$7 adv/\$9
May 17 & 18 KITKA \$10 adv/\$12

To purchase tickets by mail send checks, payable to Larry Kassin, to the Noe Valley Music Series, PO Box 2157, Berkeley, CA 94702. Please specify which show you want. Your tickets will be held at the door. Near the J Church, 24 Divisadero, 48 Quintara & 24th St. BART. A project of Noe Valley Ministry.

All concerts begin at 8:15pm.
Tickets are available at: Aquarius Records (50¢ charge at Aquarius)
3961 24th St., S.F. 647-2272.
Shambhala Booksellers, 2482 Telegraph, Berkeley, 848-8443
Bedrock Records, 2226 4th St., San Rafael, 258-9745

**"Reach for Triple Rock
for Friendly
Flavor!"**



TASTY FOOD FROM 11 TO 11, OUTDOOR DECK, PHONE: THE-BREW
1920 SHATTUCK AVENUE, NORTH OF UNIVERSITY AVE., IN BERKELEY

Classified

THE BAY
AREA'S
BEST READ
CLASSIFIEDS.

RATES

Relationship Ads

Rates are per word/per week
(including words in headline)

1st 10 words	Each add'l wd
1 week \$9.50	.95
2 weeks \$8.00	.80
3 weeks \$7.00	.70

All relationship ads are entitled to Voice Mail service at no additional charge. At the advertiser's request, any relationship ad running in the weekly Bay Guardian may appear in the monthly East Bay Guardian free of charge. In order to receive written replies, relationship ads must use a Guardian Box, P.O. Box or Commercial Mail Service. Advertisers must purchase a separate Guardian Box to receive mail from their East Bay Guardian ads. The Bay Guardian will not print personal phone numbers or addresses in relationship ads. For additional information, look under the Relationship heading.

Private Party Ads

(not for relationship ads)

Rates are per word/per week.

1st 10 words	Each add'l wd
1 week \$8.00	.80
2 weeks \$7.50	.75
3 weeks \$7.00	.70

10 words minimum. Rates are per word/per week (including words in headline). Any private party ads appearing in the weekly Bay Guardian will automatically run in the monthly East Bay Guardian. Advertisers not wanting their ads to appear in the East Bay Guardian should so indicate when they place their ads in the weekly Bay Guardian.

Headlines

7 Point Headline

Approximately 20 characters maximum, \$6.75 flat fee.

10 Point Headline

Approx. 12 characters maximum, \$12.25 per line flat fee.

Bulletin Board

Rates are per line/per week

6 point 50 characters per bold line

	non-bold	bold
1 week	\$10.00	\$20.00
2 weeks	\$9.00	\$18.00
3 weeks +	\$8.00	\$16.00

10 Point 40 characters per line

	non-bold	bold
1 week	\$20.00	\$40.00
2 weeks	\$18.00	\$36.00
3 weeks +	\$16.00	\$32.00

18 Point

18 characters per line max

1 week	\$30.00	\$60.00
2 weeks	\$27.00	\$54.00
3 weeks +	\$24.00	\$48.00

Rates listed above apply to ads appearing in either the weekly Bay Guardian or the monthly East Bay Guardian. Bulletin Board advertisers can run their ad in the Bay Guardian and the East Bay Guardian for an additional 50% above the cost of one insertion.

415.255.7600

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DEADLINE

Monday 2 pm for all relationship, private party and commercial line ads.

Friday noon for all classified display ads.

Tuesday 2pm for all Bulletin Board line ads.

PLACING AN AD

BY FAX: Fill out the form below and fax it to 255-8955.

BY PHONE: Call 255-7600 during business hours, and have your VISA, Mastercard or American Express ready.

BY MAIL: Write up your private party ad only on the classified coupon and mail it to: San Francisco Bay Guardian Classified, 520 Hampshire St., SF, CA 94110-1417.

IN PERSON: During business hours, come in to our offices at 520 Hampshire St./at Mariposa St. (between Bryant and Potrero). By bus, takelines #27, 9, 33, 22 and 53. After hours, leave your ad in the front door's mail slot. Enclose your ad with payment in a sealed envelope.

•For Commercial ad rates call 255-7600.

Commercial Ads

Frequency discount and Classified Display Ads available. Call 255-7600 for information, or to place an ad. \$19.50 for 3 lines or less.

Guardian Box

\$24.50 per issue if you want your mail forwarded; \$17.50 per issue if you want to pick up your mail during business hours. Boxes expire four weeks after the ad's last publication.

WHAT COUNTS AS A WORD?

Any word in Webster's Dictionary is a word. Most hyphenated words count as two words. A phone number is one word. Punctuation is free.

INFORMATION PUBLICATION

POLICIES:

The Bay Guardian has the legal right to reject advertising for any reason whatsoever. However, we will not edit the content of your ad without your knowledge. If it is unacceptable we will notify you and give you the opportunity to rewrite it to our satisfaction. Classification of all ads is entirely at our discretion and may be changed without notice. Placement of ads within each classification is random and cannot be prearranged.

This form not for commercial ads. Please type or print legibly. Use additional sheets of paper if necessary, attach to ad copy. ALL CATEGORIES NOT LISTED BELOW ARE COMMERCIAL ADS. CALL 255-7600 FOR INFORMATION.

RELATIONSHIP SUB CATEGORIES:

- ☐ M-M ☐ M-W ☐ W-M
☐ W-W ☐ EBC ☐ No Voice Mail

FOR SALE

- ☐ SHARED RENTAL ☐ WHEELS

- ☐ Yes, please run my ad in the East Bay Guardian at no additional per word charge.

(East Bay Guardian relationship advertisers are entitled to free Voice Mail. Advertisers wishing to receive written replies must purchase a separate Guardian Box for their East Bay ad, or may use a P.O. Box or commercial mail service).

- ☐ No, please do not run my ad in next month's East Bay Guardian.

NAME _____

ADDRESS _____

CITY/ZIP _____

DAY PHONE _____

Anonymous ads and ad forms without phone numbers will be rejected.

- ☐ Check or Money Order enclosed, or please charge my:
☐ MasterCard ☐ Visa ☐ American Express

Credit Card # _____ Exp. _____

- ☐ I also want a one year subscription for which I've enclosed separate payment of \$32.

☐ If you want a Guardian Box, check here and add three additional words to payment (Guardian Box #). See box service charge.

FOR BAY
GUARDIAN USE
Classification _____ Issues _____ Lines _____

Big Headline 10 Pt.

Small Headline 7 Pt.

COMPLETE PAYMENT MUST ACCOMPANY ALL ADVERTISING.
NO REFUNDS AUTHORIZED AFTER SUBMISSION.

_____ @ _____ = \$ _____

Box (\$17.50 or \$24.50) optional \$ _____

VOICE MAIL \$ _____

HEADLINE(S) \$ _____

SUBTOTAL \$ _____

Multiply subtotal by insertions x _____

TOTAL DUE \$ _____

DEADLINE:
Monday 2 pm
for all private
party ads.

BAY GUARDIAN
CLASSIFIED

520 Hampshire St.,
SF, CA 94110-1417.
Mon: 8:30 am-2:00 pm.
Tues: 8:30 am-5:00 pm.
Weds-Thurs: 8:30 am-7:00 pm.
Friday: 8:30 am-5:00 pm.
255-7600/995-1805 (message machine). 255-8955 FAX.

THE SAN FRANCISCO BAY GUARDIAN

EMPLOYMENT

CAREER SERVICES 1050

Career Strategies
Unhappy with your work? Explore career change or improvement. Discover your unique career personality; identify a rich variety of job possibilities. Expert, supportive counseling.

Silding acate.
Toni Littlestone
528-2221



Career/Life Planning & Psychology
Specializing in:
• Neurotic Conflicts with Career
• Fear of Success/Fear of Failure

Cynthia Kessler Ph.D.
661-1623

RESUMES

STATIONERY / COVER LETTERS

CALL (415) 722-8374
FAX (415) 668-9301

JOBS 1100

Administrative Coordinator

WNC, free women's clinic needs someone with administrative experience, flexibility, attention to detail, highly organized. 21K, full time with good benefits. Resumes to: Tricia, WNC, 1825 Haight St, SF 94117 by 5/3/91. Women of color encouraged to apply. AA/EOE.

Administrative Opportunities

Talent Tree is recruiting for the following positions:

Administrative Assistant
Temporary and Permanent positions available. WordPerfect 5.1 and Lotus 1-2-3. Start work immediately. Earn top pay.

Receptionist/PBX Operators
Professional phone manner, with or without word processing. 6 months experience. Start immediately, earn top pay.

Please note our display ad for additional career opportunities and a listing of some of Talent Tree's benefits.

Earn top pay, benefits and bonuses.
CALL TALENT TREE
391-2333

Adv Acct Coordinator

Fast-paced East Bay advertising agency seeks 3/4 full-time account coordinator. Seeking bright, energetic, Mac literate person. Time buying, media negotiating client relations, clerical. Great experience and entry-level opportunity for the right person. Send resume to: Publicity Express, 756 Gilman St., Berkeley, CA 94710 or call (3-5pm) (415) 526-2974, ask for Eric.

Clothing Manufacturer

Seeks smart cutter and sewer, knowledge of industry a plus. Will train. Work Wear 221-7328.

Driver

Service oriented Good Neighbors Airport Shuttle, over 25, know SF, clean DMV, bring current print-out to: 33 Harriet St., #1 SF, Monday through Friday, 2pm to 7pm, NO CALLS PLEASE.

Looking For Something Different?

Adult telephone service seeks stable, energetic people with a positive attitude for part-time credit operator positions. Good salary. Please call 587-3806.

Media Jobs

The only comprehensive Bay Area listing. Ask about Job Listings-By-Mail. Join Media Alliance-\$50/year.
Call 441-2557

Plantscape

Interior landscape company seeking horticulturist for installation and maintenance.
Stephen 553-4031

Program Worker

Adult day center. Planning/leading groups. Personal assist to frail, elderly men. Need creative, caring person. Part time. AA/EOE. Mary Steinhauer 469-2252.

Publicity Internship with Arts Organization

Looking for sharp, self-motivated individual for internship in arts-oriented public relations firm. Work with firm's publicist in acquiring press, radio and television coverage of events. Must have professional demeanor, strong organizational abilities. Familiarity with Macintosh and jazz helpful, not essential. Tremendous opportunity, several past interns have found employment as direct consequence of internship. 10-15 hrs. weekly. No pay, lots of perks—see performances, meet artists, attend openings. Students can intern for college credit. Call Ann Dyer at Kline & Associates, 415-864-5414.

Purchasing/Data Entry

Part time. Costume jewelry manufacturer seeks bright, energetic, individual who learns quickly. Three days/week, room to grow. \$7 an hour to start. Call 243-9551.

RECRUITER

Immediate position available now for experienced recruiter or highly successful salesperson with proven accomplishments. We are building our team with solid team players who desire excellent income potential. We are a specialized office automation service providing permanent and temporary services to clients throughout the Bay Area. Rush resume or call Randy Freeman today.

All responses confidential.

WPPS

WORD PROCESSORS PERSONNEL SERVICE
100 Pine St., # 2740
San Francisco, CA 94111
S.F. (415) 989-9333
Fax (415) 399-1752
EOE

SF Art Institute

Receptionist. Admissions/Financial Aid office. Bright, cheerful, sense of humor. Pleasant phone manner essential. Fine Art/academic background preferred. Letter/resume to: Personnel, SFAI, 800 Chestnut, SF 94133. No calls. AA/EOE. Minorities encouraged to apply.

WANG

Secretary with exceptional Wang skills and administrative background needed for immediate temporary assignments in San Francisco. Excellent communication skills required. Call today for an immediate interview appointment.

WPPS

WORD PROCESSORS PERSONNEL SERVICE
S.F. (415) 989-9333
Fax (415) 399-1752
EOE

Wanta Get Into Sales?

Telemarketing and sales to new and existing customers. 20 year old SF company sells computer forms-business checks-software. Self employment opportunity. Salary plus commission. Non-smoker.

Lyle 982-9037.

Invite 225,000 People Up to Your Place

When our readers need to get away from it all, an ad in the "Getaways" section can send them packing and right to your door. Bay Guardian Classified will put your business on the map and make it their vacation destination. Call Andy at 255-7600 and put out the welcome mat.

WORD PROCESSING SECRETARIES

We need Word Processing Secretaries. Experience with either Mac equipment or WordPerfect 5.0, 5.1. Call Volt—of course!

Call Today!
Volt Temporary Services
391-6830 ^ EOE

Word Processors

Large Corporate Client

Is keeping us very busy. We have short and long term assignments for Word Processors and Legal Secretaries.

Ongoing need for IBM and Mac skills:

• WordPerfect/Lotus
• Volkswriter/Supercal

Do you have strong word processing skills?

We can cross train you on many software packages!

434-1841

TIMESAVERS PERSONNEL SERVICES

44 Montgomery St., #2020
San Francisco
A CDI Company striving to offer the best in quality service. Call today and find out more!

WordPerfect Secretaries

Experienced Receptionist

Immediate assignments available. Call for an appointment.

ProServ
781-6100

WORK FOR FREE HEALTH CARE FOR WOMEN!

Door-to-door canvassing positions available full/part-time. Monday-Friday 5-9:30pm. Women's Needs Center. Call Elizabeth: 255-9849.

Worker/Manager

Collectively managed food store now hiring for full time jobs. Inner Sunset Community Food Store 664-5363.

INTERNSHIPS 1150

Clinical Internships

The Pacific Center for Human Growth is accepting applications through May for internship positions. Preference given to second year and post-graduate interns. People of color especially encouraged to apply. For information call Carol Gipson 548-8283.

Editorial Internship

The Bay Guardian seeks interns with strong research and writing skills. Prior journalism experience not necessary. Applications from students and non-students welcome. People of color encouraged to apply. We require a commitment of two full days a week, during business hours for three months. All Internships are non-paid. To apply, send a resume, a cover letter and three writing samples to:

INTERN, SF Bay Guardian
520 Hampshire St.
San Francisco, CA 94110.
Applications accepted on an ongoing basis.
NO PHONE CALLS PLEASE

VOLUNTEERS 1200

Subjects with Genital Herpes

For a study of education/support group. Age 18-35 with diagnosis of herpes in the last 5 yrs. Men encouraged to call. \$40 Payment

Jan Swanson Ph.D.
420-6790
24 hr. recorded message

COMMERCIAL OPPORT. 1350

Read Books For Pay!

\$100 a title. No experience. Call 1-900-847-7878 (\$0.99/min.) or write: Pasa - C2141, 161 S. Lincoln, N. Aurora, IL 60542.

Be on T.V.

Many needed for commercials. Now hiring all ages. For casting info, call:
(615) 779-7111. Ext. T-680

Homeworkers Needed

Earn up to \$339.84 per week assembling our products at home. Call today (206) 298-5543 Dept. 1077

Stay Home

And make up to \$1,000.00 a week or more. Over 400 companies need homeworkers/distributors NOW! Call today (206) 481-4839 Dept. 1077

Earn Money

Reading Books! \$30,000/yr income potential. Now hiring. (1)805-962-8000 Ext. Y2662

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LEGAL NOTICES

LEGAL NOTICES 1900

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149787

The following person doing business as EAS-Y COMPUTING, 4603 Anza Avenue, San Francisco, CA 94121; ERNESTO ALONSO SANCHEZ, 4603 Anza Avenue, San Francisco, CA 94121. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by a general partnership. Signed MICHAEL PIETRO.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 15, 1991.

April 24, May 1, 8, 15, 1991. L-252905

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149387

The following person doing business as SQUARE ONE INTERIORS, 355 Hayes Street, San Francisco, CA 94102; URSULA E. KLOETERS, 359 Fourth Avenue, San Francisco, CA 94118.

Registrant commenced business under the above fictitious business name on the date April 1, 1991. This business is conducted by an individual. Signed URSULA KLOETERS. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 1, 1991.

April 10, 17, 24, May 1, 1991. L-252702

NOTICE OF PETITION TO ADMINISTER ESTATE OF RENE M. WEIL, aka RENE MATHIAS WEIL. NO. 255887

To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of RENE M. WEIL aka RENE MATHIAS WEIL.

A PETITION has been filed by FRANCINE B. FAMBRINI in the Superior Court of California, County of San Francisco. THE PETITION requests that FRANCINE B. FAMBRINI be appointed as personal representative to administer the estate of the decedent. THE PETITION requests the decedent's WILL and codicils, if any, be admitted to probate. The will and any codicils are available for examination in the file kept by the court.

THE PETITION requests authority to administer the estate under the independent Administration of Estates Act. (This authority will allow the personal representative to take many actions without obtaining court approval. Before taking certain very important actions, however, the personal representative will be required to give notice to interested persons unless they have waived notice or consented to the proposed action.) The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant the authority. A HEARING on the petition will be held on May 2, 1991 at 9:00 a.m. in the Probate Department, Superior Court of California, City and County of San Francisco, City Hall, 400 Van Ness, Room 426, San Francisco, CA 94102.

IF YOU OBJECT to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. Your appearance may be in person or by your attorney.

IF YOU ARE A CREDITOR or a contingent creditor of the deceased, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months from the date of first issuance of letters as provided in section 9100 of the California Probate Code. The time for filing claims will not expire before four months from the hearing date noticed above.

YOU MAY EXAMINE the file kept by the court. If you are a person interested in the estate, you may file with the court a formal Request for Special Notice of the filing of an inventory and appraisal of estate assets

or of any petition or account as provided in section 1250 of the California Probate Code. A Request for Special Notice form is available from the court clerk.

O. LELANO OSBORNE
20 E. 20th Avenue, Suite 200
San Mateo, CA 94403
(Signed) O. LELANO OSBORNE

April 10, 17, 24, 1991. L-252706

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149813

The following partners doing business as INNS BY THE BAY, 3210 Fillmore Street, San Francisco, CA 94123; MICHAEL PIETRO, 240 Sierra Drive, Hillsborough, CA 94010; PIETRO MANAGEMENT COMPANY, 3210 Fillmore Street, San Francisco, CA 94123. Registrants commenced business under the above fictitious business name on the date N/A. This business is conducted by a general partnership. Signed MICHAEL PIETRO.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 15, 1991.

April 24, May 1, 8, 15, 1991. L-252902

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149273

The following corporation doing business as SKEWERS, 5850 Northgate Mall, San Rafael, CA 94903; NOUBARI INC., (California), 151 Laperdiz Court, San Rafael, CA 94903.

Registrant commenced business under the above fictitious business name on the date October 1990. This business is conducted by a corporation. Signed TOM NOUBARI, NOUBARI INC. president. This statement was filed with the County Clerk of the City and County of San Francisco, CA on March 28, 1991.

April 3, 10, 17, 24, 1991. L-252602

NOTICE OF HEARING FOR REQUEST FOR ENTRY OF DEFAULT CASE NO. 917779

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. In re the matter of YU JUN ZHAO, a minor by and through Guardian Ad Litem, YU MEI HUANG, and YU MEI HUANG, individually, Plaintiffs, vs. DANIELLE V. KRAUSE, and WAYNE LSG CORPORATION, Defendants.

TO DEFENDANT, DANIELLE KRAUSE, and her attorney of Record: PLEASE TAKE NOTICE that on Friday, July 12, 1991 at 10:00 a.m. in Department 1(4X) of the above entitled court, located at 400 Van Ness Avenue, San Francisco, California, or as soon thereafter as this matter can be heard, plaintiff, YU JUN ZHAO, will move the Court for entry of a Default against defendant, DANIELLE V. KRAUSE, in the above captioned case. Said request is based on proof of service on defendant by publication and other further oral and documentary evidence as may be presented at the hearing of this motion. DATED: April 9, 1991. BY: DONA E. COHN, Esq., LAW OFFICES OF MEISEL & SHERMAN, Attorney for the Plaintiff.

DONA E. COHN
LAW OFFICES OF MEISEL & SHERMAN
456 MONTGOMERY STREET, SUITE 1800
SAN FRANCISCO, CA 94104-1251
(415) 788-2035
Attorney for the Plaintiff

April 17, 24, May 1, 8, 1991. L-252801

SUMMONS (FAMILY LAW) CASE NO. 925202

NOTICE TO RESPONDENT (Aviso al demandado): ROBERT LEE OWENS JR. YOU ARE BEING SUEO. (A petition is being demanded.) PETITIONER'S NAME IS (El nombre del demandante es): LINDA JEAN OWENS

You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form 1282) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage, your property and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately.

Usted tiene 30 DIAS CALENDARIOS después de recibir oficialmente esta citación

judicial y petición, para completar y presentar su formulario de Respuesta (Response form 1282) ante la corte. Una carta o una llamada telefónica no le ofrecerá protección. Si usted no presenta su Respuesta a tiempo, la corte puede expedir órdenes que afecten su matrimonio, su propiedad y que ordenen que usted pague manutención, honorarios de abogado y las costas. Si no puede pagar las costas por la presentación de la demanda, pida al actuario de la corte que le dé un formulario de exoneración de las mismas (Waiver of Court Fees and Costs). Si desea obtener consejo legal, comuníquese de inmediato con un abogado.

The name and address of the court is (El nombre y dirección de la corte es): SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, CITY HALL, 400 VAN NESS AVE. SAN FRANCISCO, CA 94102.

The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is (El nombre y dirección y el número de teléfono del abogado del demandante, o del demandante que no tiene abogado, es): JOHN G. ROVEDA ESQ., 100 FIRST STREET #2300, SAN FRANCISCO, CA 94105, (415) 543-2300.

Date (fecha): October 23, 1990
Clerk (Actuario): Donald W. Dickinson,
by Maria Justiniano, Deputy (Delegado).

April 24, May 1, 8, 15, 1991. L-252903

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 929946

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of ELIAS ULYSSES ROBLERO, a minor, by ERNESTINA CHAVEZ for change of name.

Whereas the petition of ERNESTINA CHAVEZ, as parent of applicant ELIAS ULYSSES ROBLERO, a minor, has been filed in court for an order changing applicant's name from ELIAS ULYSSES ROBLERO to ELIAS ENOC CHAVEZ; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department X-4, on the 14th day of June, 1991 at 9:00 o'clock a.m. to show cause why this application for change of name should not be granted. Oated March 15, 1991. John Dearman, Judge of the Superior Court.

April 10, 17, 24, May 1, 1991. L-252703

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149539

The following person doing business as 1) LIZ CHENEY CREATIVE SERVICES 2) URBAN FETISHES, 817 Rockdale Drive, San Francisco, CA 94127; ELIZABETH ALICE CHENEY, 817 Rockdale Drive, San Francisco, CA 94127.

Registrant commenced business under the above fictitious business names on the date January 1991. This business is conducted by an individual. Signed ELIZABETH CHENEY. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 5, 1991.

April 10, 17, 24, May 1, 1991. L-252708

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149089

The following persons doing business as EARTHLY GIFTS CO., 80 Belmar Avenue, Daly City, CA 94015; OENISE CHAPEL, 80 Belmar Avenue, Daly City, CA 94015; CHERYL CHAPEL, 80 Belmar Avenue, Daly City, CA 94015.

Registrants commenced business under the above fictitious business name on the date N/A. This business is conducted by co-partners. Signed OENISE L. CHAPEL. This statement was filed with the County Clerk of the City and County of San Francisco, CA on March 22, 1991.

April 10, 17, 24, May 1, 1991. L-252705

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149900

The following corporation doing business as S.F.O. COMPANY, 999 Brannan Street #339, San Francisco, CA 94103; S.F.D. TRADING, INC. (California), 999 Brannan Street #339, San Francisco, CA 94103.

Registrant commenced business under the above fictitious business name on the date February 1, 1990. This business is conducted by a corporation. Signed S.F.O. TRADING, INC.; OORI SEGAL, secretary.

This statement was filed with the County Clerk of the City

and County of San Francisco, CA on April 18, 1991.

April 24, May 1, 8, 15, 1991. L-252904

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149732

The following persons doing business as CAREER AND PERSONAL DEVELOPMENT INSTITUTE, 690 Market Street, Suite 404, San Francisco, CA 94104; BARBARA K. SHOUGH, 120 18th Avenue, San Francisco, CA 94121; ROBERT C. CHOPE, 37 Kingwood Road, Oakland, CA 94619; EDDIE ARBETMAN, 359 30th Street, San Francisco, CA 94131; KATHERINE D. CZESAK, 49 Echo Avenue, Oakland, CA 94611; PEGGY H. SMITH, 441 Patrick Way, Los Altos, CA 94022.

Registrants commenced business under the above fictitious business name on the date April 1, 1991. This business is conducted by an unincorporated association other than a partnership. Signed BARBARA K. SHOUGH. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 12, 1991.

April 24, May 1, 8, 15, 1991. L-252901

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149402

The following person doing business as DUBBELJU TOURS & SERVICE, 271 Clara Street, San Francisco, CA 94107; WOLFGANG JOHANNES TAFT, 271 Clara Street, San Francisco, CA 94107.

Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed WOLFGANG TAFT. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 2, 1991.

April 10, 17, 24, May 1, 1991. L-252701

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 930917

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of RICHARD PAUL HODGE for change of name. Whereas the petition of RICHARD PAUL HODGE has been filed in court for an order changing his name from RICHARD PAUL HODGE to NANA OARKO BUSIA; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department X-4, on the 26th day of July, 1991, at 9:00 o'clock a.m. to show cause why this application for change of name should not be granted. Dated April 12, 1991. John Dearman, Judge of the Superior Court.

April 24, May 1, 8, 15, 1991. L-252907

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To whom it may concern: JUDY WEST is applying to the Department of Alcoholic Beverage Control for an On Sale Beer & Wine Eating Place license to sell alcoholic beverages at 600 York Street, San Francisco, CA 94110.

April 24, 1991. L-252909

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149911

The following person doing business as HENRYK F. SEK & ASSOCIATES, 381 Corbett Avenue, San Francisco, CA 94114; HENRYK F. SEK, 381 Corbett Avenue, San Francisco, CA 94114.

Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed HENRYK F. SEK. This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 18, 1991.

April 24, May 1, 8, 16, 1991. L-252906

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 149906

The following person doing business as LA GALERIE DES ARTISTES FRANCAIS, 2901 Pine Street, San Francisco, CA 94115; AGATHA FEY, 2901 Pine Street, San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed AGATHA FEY.

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 18, 1991.

April 24, May 1, 8, 15, 1991. L-252908

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* No last names, private addresses or telephone numbers are printed.

* You must use a commercial mail service, post office box or Guardian Box for replies.

* Guardian Boxes are for personal relationship replies only. The Bay Guardian does not allow commercial business solicitation or circulars of any nature to personal box holders. Mail of this type will not be forwarded.

* We do not correct most spelling or punctuation errors. \$7 is charged for each copy change after submission or cancellation.

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HOW IT WORKS: In addition to your ad in the paper, you will automatically be assigned a voicemail box number, with which you can record a 60-second outgoing message at no extra charge. Just call 291-8705 from a touch-tone phone, listen to the clear, step-by-step instructions, and record your greeting. You can hear your message

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Tall, beautiful, intelligent, affectionate, loyal woman seeks wonderful, serious relationship with sensitive man, 45-plus. Replies to all letters with photo. Box #5, 520 Frederick St., SF 94117.

Ready To Play...

Beautiful, bright WF, 30, 5'9", trim professional loves to dance, ski, dine, travel and laugh. I'm honest, emotionally available, and like myself, life and nature. If you're a man with similar qualities, 27-35, no addictions/smoking let's play! Guardian Box #29422H. ♀♂

Harmless Reptile

Dark blonde and blue, long and slender boa desires generous, sincere and courageous man without fangs or rattles, but lots of energy, integrity, curiosity and some time and means, willing to crawl slowly in a relationship and understands the joy of expressing your soul and your life. I'm 5'7", 32, dancer, nurse, interested in individualism, music, animals, wilderness sports, travel, dreams, life. Photo helps. POB 19157, Oakland 94619. #29416♂

Long-legged blue/green eyed 5'8" blonde lame sole is interested in Swain with time, interest, means to travel; nonsmoker, adventurous, tender-hearted, realizing he probably won't live again as long as he has already lived. POB 11185, Santa Rosa 94506. #29419♂

How To Answer Relationship Ads:

with a ♀

write
S.F. Bay Guardian
Box # _____
520 Hampshire St.
S.F., CA 94110
Questions?
Call 255-7600

Black & White Ball

Slender, attractive dance lover 30's currently available. #29425♂

Kismet...Destiny

helps those who help themselves. Past resident of Spain, Brazil, Mexico, Italy, 5'6", 36-24-36, smart, South-American looks, independent soul. Are you honest, eclectic, funny, outdoorsy, fit, forty-ish, spiritually urgent and sexy? Love a great companion but hate to share? Come explore with me. Nonsmoker. Letter, photo please. Guardian Box #29414F. ♀♂

I'm advertising for love. My house is cozy and homey. My food is simple and soul-satisfying. My garden is filled with life. My friends are friends for life. I hate TV and love to read. I hate George Bush. I love to travel. I laugh at just about anything. I'm 40-years-old, slender and pretty, with dimples and slight Southern accent. #29406F. ♀♂

I'm seeking a partner for commitment, marriage/family. Wholesome single WF, 31, petite, pretty, professional, sensitive, discerning, loyal, witty. He should be single WM, 31-51, handsome, easy-going, educated, caring, reliable, practical, stable. Only serious/sincere reply with phone and photo to: PO Box 2231, San Rafael 94912.

Seeking "Mostly Celtic"

Printer/Publisher in February Bay Guardian: I wrote too late, your box out of date. Please call vivacious, full-figured brunette writer with similar interests and values. #29424♂

No Hamburgers Please

Energetic, attractive 40's woman, enjoys walks, theatre, dancing, singing, ethnic restaurants. Seeking happy, educated professional with good humor, kind spirit, healed heart and liberal politics to share extraordinary life. POB 271-254, Concord 94527.

Tall, slim, lovely to look at, "Leggs for days" professional, sports-minded, business suits to cowboy boots, 40's, WF looking for 40-plus, professional, secure BM with class and pizzazz to step into springtime with. Guardian Box #29411H. ♀♂

Brilliant Idea

Bright forthly WF, artist, red-blooded, politically green, a non-shrinking violet, slightly blue seeking a vibrant counterpart for sizzling sunsets along the Yellow Brick Road. No Smokies, Bluebeards. #29408♂

Successful, tall, very attractive single WF, East Bay, seeks single WM 35-50 of similar description who is healthy in mind, body and spirit. I'm athletic, social, and happy with my vocation and life. Photo appreciated, returned. Guardian Box #29418F. ♀♂

Luscious

Long-legged brunette goddess, 38, 5'8" with career, charisma and style seeks dream date with potential for real-life romance with passionate, self-motivated professional single WM, 35-50, with an appreciation for the arts, animals and the opposite sex. Please send note to Guardian Box #28406H. ♀♂

Woman Of Heart And Mind

Tall, slender, healthy, pretty, blue-eyed blonde nonsmoker, 45, well-educated professional. Emotionally mature, financially solvent, independent, longing to meet compatible male of class and substance, 45 plus, who's willing to take a chance on life's greatest adventure - the joy of committed intimacy between one man and the right woman. (Sorry we had to meet this way, but I couldn't locate you "out there"). Box #179, 3739 Balboa Street, SF 94121. #29412♂

Tangled Relationship messages get straightened out with "Crossed Signals" in the Bulletin Board section. Look for it.

Attractive, slender, 5'8", stylish, soft-spoken, creative professional, 40s, seeks life partner who is physically fit, intellectually adventurous, and values long-standing friendships. Interested in the arts, cooking, walking, the world. Recent photo please. POB 597004, SF 94159. #29409♂

Lovers Of Big Beautiful Women!

This large single WF with long curly hair, big expressive eyes, full lips and hips wants to meet you. You are single, sexy, fun, emotionally available, educated, employed, attractive, affectionate, confident, and I am too. Letter, photo preferred. Suite 341, POB 33901, SF 94133. #29407♂

Single Mom Seeks Dad

for friend, companion... maybe love. Divorced WF, 40's, tall, slender, brunette, professional who values environ, spirituality, monogamy; enjoys arts, active sports, hard work, humor, family time and adult time seeks like-minded male. Box 147, 5337 College Avenue, Oakland 94618. #29400♂

RELATIONSHIP ADVERTISERS/READERS

TO PLACE YOUR RELATIONSHIP AD: Call Bay Guardian Classifieds at 255-7600 and charge it to any major credit card. Or mail in your ad and payment with the Classified Coupon. To maximize the number of responses to your ad you will want to take advantage of PERSON-TO-PERSONALS, the Guardian's new Relationship Reply Line. It's state of the art in personal message systems... and it's FREE to Guardian Relationship Advertisers. PERSON-TO-PERSONALS gives you the opportunity to say a little more about yourself than your printed ad, and it makes it easier for readers to respond.

HOW IT WORKS: In addition to your ad in the paper, you will automatically be assigned a voicemail box. Using this number, you will be able to record a 60-second outgoing message at no extra charge. Just call 291-8705 from a touch-tone phone, listen to the clear, step-by-step instructions, and record your greeting. You can hear your message played back before you save it, or you can change it and try again. Your message will go on line within 24 hours (after it has been approved). It is best to record your message as soon as possible, since we start receiving replies on our "browse" option even before your ad appears in print! TO HEAR REPLY TO YOUR AD & VOICEMAIL MESSAGE: Call 291-8705 at no charge. Follow the instructions and listen to your replies as many times as you wish, but once you hang up they will be erased. If you decide to change your greeting, you'll have to wait another 24 hours before the new message appears on the system (but while

you're waiting, you will still be able to receive replies with the system message, which gives out only your box number). TO RESPOND TO A GUARDIAN BOX BY MAIL: Send responses to: SF Bay Guardian, 520 Hampshire St., San Francisco CA 94110-1417, (Guardian Box #).

Marina Green Dreams

Beautiful, sensual, gentle lady, international traveler, Ivy education, health career, would like to meet professional man, 35-50, who likes animals and children, for tennis, dancing, bear hugs and possible first time family. Photo appreciated. PO Box 214, 2269 Chestnut St., SF 94123. #29404♂

Intellectual, professional, academic, successful, JF, late 30s, attractive, slim, seeks similar male for committed relationship and children. Guardian Box #30400F. ♀♂

Looking For Aida?

Tall, black, attractive, humorous single mom seeks single dad. Interests include music, the arts, movies, exotic foods, books, sailing, nature. Opera lovers especially encouraged to reply. Guardian Box #29413F. ♀♂

Attractive, artistic, musical nonsmoker 48 seeks friendship plus. POB 590-901, SF 94159-0901. #31401♂

Well Worth Pursuing

a petite, warm, exceptionally youthful, urbane, introspective, psychologically aware Jewish woman of 50, avid Francophile, aficionada of photography and the culinary arts. If you are a JM 48-60, divorced or widowed (preferably with children), financially secure, attractive, physically, mentally, and psychologically fit, savor the better things in life, have a great sense of humor and of yourself, and are looking for a relationship that will bring you honesty, depth, and endless delight, please send photo and write to Guardian Box #29423F. ♀♂

Brainy and beautiful WF seeks keen-minded, tender-hearted, tall, lean man, 35-plus, to share otherwise full, rich life. POB 591285, SF 94159-1285. #29401♂

Latino Love

Seeking Latino professional 37-43, fun-loving, financially and psychologically secure, and ready for romance with warm, affectionate, sensual Latina professional who enjoys music, dancing, outdoors, movies, sports and romantic encounters. No drugs/smoking. 4192 Piedmont Avenue, Box 20303, Oakland 94620.

When our readers need to get away from it all, an ad in the "Getaways" section can send them packing and right to your door. Bay Guardian Classified will put your business on the map and make it their vacation destination. Call Andy at 255-7600 and put out the welcome mat.

Schlemiels read elsewhere. Pretty, playful, educated, compassionate/ passionate, sophisticated, Jewish (conversion), bad camper/ good communicator, well-preserved 38, wants lifetime schmooze of love, laughter, Liszt, LaBelle, Louvre, and Loire with Mr. Dynamic, Romantic, Emotionally Available, Established, 32-52. No baby-making please. Box 4381, Burlingame 94011. #29403♂

What Is Browse?

Advertisers:

When you record your outgoing message on Person-To-Personals it will go into our browse feature. When a respondent calls the Person-To-Personals 900 line, they can preview (listen to) the category of their choice. Your outgoing message can start to generate replies days before your ad appears in print.

Respondents:

There is more than one way to find that special someone through the Bay Guardian personal ads. Maybe you need to "browse" to find the right person. Call 1-900-844-5555, choose your category, and listen to some of the fun, interesting people who are looking for their new relationship. You don't need a copy of the Bay Guardian to respond, in fact some of the messages you hear may be previews of ads that aren't even in the Guardian yet!

Warm, outgoing, independent, optimistic, professional woman who loves long walks, animals, her home, reading, singing, music, friends, seeks a nonsmoking, secure, happy man interested in developing a relationship with a forties, full-figured, physically active, 5'9" female. POB 2374, Sausalito 94965. #29410♂

Do We Deserve Each Other?

Do you desire to be intimate with a woman who longs to please you erotically, emotionally and intellectually? I am a gorgeous single WF, mid-30's, 5'5", 120 lbs., buxom, independent, cosmopolitan, sophisticated, well traveled, mature, mild mannered, intelligent, playful, positive, adventuresome and love to laugh. While I have been an executive for a Fortune 500 company, I am seeking a short-term rest from my career. While the charming and reined lady in public, in private I am seductive, passionate, sensual, and love to touch and massage my lover. I promise not to take you for granted and am a warm and caring listener. I have no interest in changing the status of your life. Confidentiality and discretion are guaranteed. My reputation is impeccable and I honor my word. I wish to meet an extremely generous, wealthy, affectionate gentleman who respects his body and health (no drugs, light drinker, remains fit) and is not interested in games. Should we mutually agree to pursue this, I guarantee you'll feel more vitality and aliveness than you've felt in possibly a long time. Reply in confidence to: 110 Pacific Ave., Box 184, San Francisco 94111. #♂

Bad Boy

With spiritual bent wanted by single WF, 37, pretty, slim, blonde renegade yogi, reads, meditates, hangs out in cafes. Seeks sweet, romantic, single M, 35-47, creative, irreverent, adventurous, sexual, but knows the value of a quiet mind, for life partner and family. Quakers, Buddhists, yogis, fisherman and ad agency creatives welcome. Guardian Box #29405H. ♀♂

Living Paradox

Spiritual depth, fashion flair, good credit, reckless abandon, urbane, woody, wild, domestic, intense, playful, sensual, professional, shapely, brainy. Prefer creative types. WF, 5'8", 37. Photo please. Guardian Box #31400F. ♀♂

Cockroach

On Your Tis. Egg On My Face. 30X; late January. I only noticed the damned thing because I noticed you! Can we meet? POB 192114, SF 94119.

Fun-loving, somewhat conservative AF, 41, fit, 5'2", established business, non-workaholic and ready to have a good life with a secure, intelligent gentleman, 38-50, for companionship, 298 4th Avenue, Box 327, SF 94118.

WF, 38, 5'2", 100 lbs. Seeking down-to-earth, emotionally and physically fit male for outdoor adventures. Attractive, down-to-earth, non-materialistic and love to hike, bike, camp and study the natural world. #29417♂

Professional, attractive, single WF 38, outgoing yet shy, great sense of humor, sensitive, honest, romantic, loves cats, Carmel, antiques, Domaine Chandon seeks intelligent nonsmoker to share loving committed relationship. Photo appreciated. Guardian Box #29421F. ♀♂

At The Opera

Please escort me to hear Mozart at the Symphony and Opera — if you are compassionate, wise, wealthy inside or outside, and extravagant. #29420♂

Synergy And Hugs

Warm, bright, spirited WF, therapist, educator, 5'3", slender. Seeks partner for sharing, caring, life enhancing relationship. Like me, you're self-aware, communicative, emotionally open, honest, energetic, serious, playful, spiritual, grounded. We like nature, hiking, new ideas, music, arts, quiet time, adventure, exploring and growing, healthy lifestyle. Young hearted 40's-50's. No smoking/drugs. Photo. POB 21633, Oakland 94620.

European Man

Over 38, intelligent, cultured, sensitive, verbal, intellectual, and lonely, willing to share time, thoughts, events and who knows what with European woman. Eastern Europeans are welcomed. Guardian Box #29415F. ♀♂

MEN SEEKING WOMEN 3900

Ladies! Your Attention! Single WM, 36, 6'0", 195, professional, seeks woman for special friend and long-term relationship. Many interests. Reply to POB 271354, Concord 94527. #29215♂

In Transition

I'm in transition with heavy professional demands, not yet ready for that ultimate commitment but greatly desire one special friend with whom to share conversation, movies, dinner, the intimacy of a back rub and perhaps more. I'm 40, WM, trim, 5'9" and in good health. You value open honest communication and can express your feelings. Privacy and discretion needs respected. 2625 Alcatraz, Box 227, Berkeley 94705. #30212♂

Waterskiers Wanted

We ski hard, party, laugh and enjoy summer. If you are fun, fit and friendly, join us. No smokers, tokers, mopers or goatropers, winners and wimps. Bring waterwings. Borderline bizarre encouraged. POB 347355, SF 94134-7355. #31200♂

To Respond To A Box Number

If the box number is followed by a ♀ you can call 900-844-5555 from a touch-tone phone (pay phones won't work), and reply to the ad of your choice on the Guardian Relationship Reply Line.

You'll learn more about the advertiser than what's in the paper by simply listening to their outgoing Person-To-Personals message. Not all advertisers record a message, but you can still respond by phone. Just follow the easy, recorded instructions. When you're asked for the advertiser's box number, enter it using the telephone keypad. Do not enter the letter at the end of the number. After you hear the advertiser's greeting, you will be able to record a message of your own, review it, change it (if you wish), or try again. The cost is only .99 per minute.

If the box number is also followed by a ♀ you can write to the ad at the following address: Guardian Box # _____, 520 Hampshire Street, San

Francisco, CA 94110. Guardian mail boxes expire four weeks after the ad's final publication. Address other replies as instructed in the ad. However, the ads that contain a box number and ♀ but no ♂ can be written to ONLY if they have a post office box outside the Guardian. If you have any questions please call us at 255-7600.

Montana Man

Leave the rat race. Need slender single WF to enjoy warm mutual interests, fantasies. Have cozy lakefront home. Ken, Box 644, Bigfork, Montana 59911.

"Uppity" Woman Wanted

Me: journalist, motorcyclist, physician, keyboardist, sailor, shaman. Hides shyness with wit. Bearded, cuddly, fun, safe. You: 20s-30s, "smart-ass," articulate; appreciates puns. No cat-haters. Reply: 1827 Haight St, Box 22, SF 94117. Include something interesting. #29232♂

Shy, professional, single WM, 26, seeks single WF's for friendship, who like good food, movies. Thirtysomething. Jay Leno, Greenpeace, and conversation. PO Box 4493, Berkeley, 94704. #28202♂

Black And White Ball

Single WM, 34, tall, athletic, very handsome, creative, professional seeks attractive, smart WF as date for B and W Ball. Relationship possible. Photo and letter. Guardian Box #29230B. ♀

Wine And Roses

Intimacy, Italian/ Chinese food, honesty, formal wear, cuddling, sailing, warm hands, KKSF, witty conversation. Sound nice? Under 30? Box 798-W, Alameda 94501.

Sincere And Funny

41-year-old WM writer seeks stimulating woman to share movies, theater, thoughts, passions and the more cozy corners of life. I have cerebral palsy and am in a wheelchair. I'm looking for a woman who can shove that aside and just have fun. Guardian Box #30204F. ♀♂

Nice average single WM wants to meet a nice average woman any race. I like the ocean, movies, music, communication. I am looking for a lasting relationship. Write me a note. Guardian Box #29217A. ♀

I'm a single WM, 34, attorney and writer, with blond hair, blue eyes, 6', 175 lbs. Consider myself sensitive, athletic, attractive and have a good sense of humor. I enjoy sports, books, movies, music, dining out. I seek an attractive, voluptuous single woman for dating, fun, romance. It's spring, let's celebrate. Guardian Box #29203F. ♀♂

European guy, 29, world-traveled, seeking marriage to independent girl, mutually rewarding relationship. Hobbies: travel, outdoors, different cultures. No yuppies, small talk. Find out PO Box 5634, Redwood City 94063. #31205♂

Tryst

Tall, dark and handsome professional WM, mid-thirties seeks attractive, trim female for weekday trysts. Be gentle, humorous, exciting and open for that special friendship. #30210♂

Me: Single WM, 41, looks like 31 (honest), attractive, well-built, good swimmer, Ex-East Coaster, financially and emotionally secure, peaceful, sane? Likes the 60's, rock music, summertime, beaches, nature, etc. etc. Dislikes: conformist Yuppies, rednecks who drive customized pick-up trucks, loud and/or aggressive types. Know-it-alls, supporters of Bush administration. You: someone who can nurture me, and help us become millionaires. Guardian Box #29219F. ♀♂

RELATIONSHIP ADVERTISERS/READERS

TO PLACE YOUR RELATIONSHIP AD: Call Bay Guardian Classifieds at 255-7600 and charge it to any major credit card. Or mail in your ad and payment with the Classified Coupon. To

R

You can answer
this ad now! call
1-900-844-5555
99¢ per minute

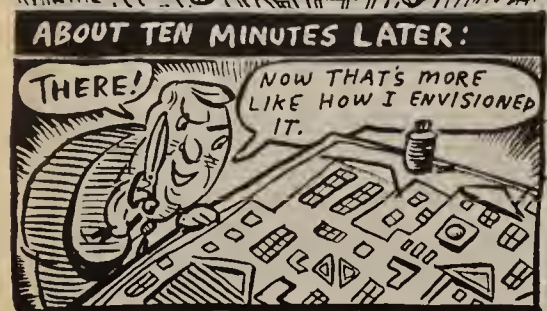
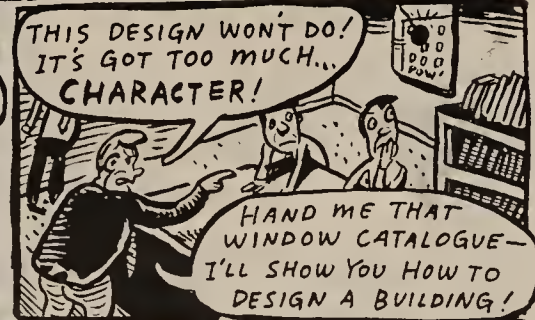
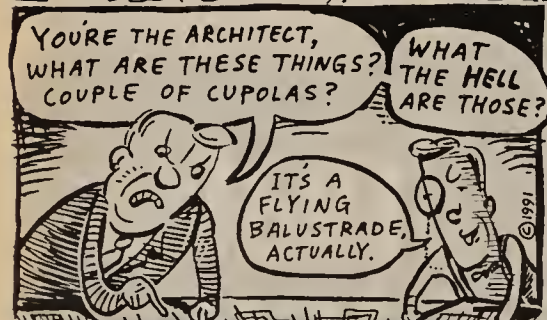
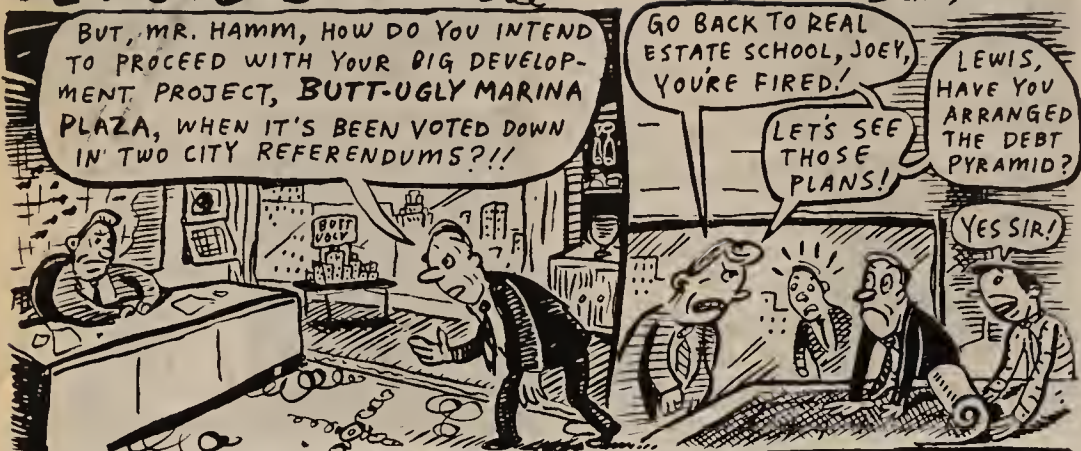
"Uppity" Woman Wanted
Me: journalist, motorcyclist, physician, keyboardist, sailor, shaman. Hides shyness with wit. Bearded, cuddly, fun, safe. You: 20s-30s, "smart ass", articulate; appreciates puns. No cat-haters. Reply: 1827 Haight St. Box 22 SF 94117. Includes something interesting. #29232♂ mensseeking women

RELATIONSHIP

AD OF THE WEEK

TROUBLE TOWN

By Lloyd Dangle



...TO BE CONTINUED

Successful professional undesperately seeks slim, attractive, perfect lady. If you really feel you are good enough write. My interests are interesting. I enjoy sailing, golf and tennis. Those are two of my yachts. I also enjoy collecting cars and houses. Guardian Box #29236F.

Tall, slender WM, 36, transatlantic. I'm independent, affectionate, creative. Love nature, other cultures, reading. Broadly progressive, communicate well, don't smoke. Looking for woman 30-45 with similar qualities. Curves a plus. Guardian Box #29231F.

Two brothers, well off, athletic, handsome, sensitive. Sharing an estate home in Los Gatos. Seeking—a thin, athletic, attractive woman to share our lives with. Long-term relationship. Photo. Sincere only. POB 51403, Palo Alto 94303. #29214.

37-year-old lawyer, handsome, witty, intelligent, tall, fit and very athletic seeks pretty/cute, slender, athletic, very smart woman age 25-37 for adventures here and abroad (skier or windsurfer a plus). Long-term relationship possible if you laugh at his jokes. Letter, photo, and highschool transcripts please. Guardian Box #29218H.

38 single WM, tall, trim, athletic, caring, educated, successful seeks nonsmoking woman to propagate. Letter, photo. Guardian Box #29237A.

Dancing Fool
Ballroom, seeks same who laughs, is petite, considerate, any race, 40's, self-supporting, self-aware. I am intermediate skilled, 5'10", 168 lbs, single WM, 54, craggy attractive, research manager, pilot, gives massages, wants to listen and talk. Let's dance, share, support and maybe become soulmates. Dancer, POB 265, Point Richmond, CA 94807. Photo helps. #29229.

Quietly handsome, 31, good mannered graduate student, mechanical engineering, athletic, seeks sweetheart. Photo exchange! POB 2767, Saratoga 95070-0767. #30202.

Happy endings begin with Bay Guardian Relationship ads.

Tangled Relationship messages get straightened out with "Crossed Signals" in the Bulletin Board section. Look for it.

A Time To Meet

Have you ever wondered why, when you feel you have a tremendous amount to offer and share with someone special. It seems so difficult in today's world to meet that exceptional other to experience life with? I sure have. The other day a friend, who had met her husband through the personals, suggested that I write an ad. So here goes—I'm a very well-adjusted, honest, handsome, successful, easy to be with, monogamous, athletic, 6', 170 lb., 49-year-old WM. You are a very bright, attractive, warm, slender, enthusiastic, confident, genuinely nice, 30 to 45-year-old woman, who enjoys the outdoors as well as the arts and fine dining. I love the water, kids, kissing, sports, travel, work, a wide variety of activities, and especially the companionship, communication and chemistry that develops from a great long-term relationship. If you are the selective, won't settle for less than you deserve woman I've described, you'll certainly agree that it's time we meet. A response with photo and descriptive letter would be appreciated to Guardian Box #28204F.

Handsome WM, partner in major SF firm, 43 (but looks 37), 5'11", 155 pounds, seeks attractive, intelligent, educated, shapely and affectionate lady, 25-35, for lasting, caring, loving relationship. I enjoy conversation (listening too), travel (but not alone), romantic dinners, animals, art, news, music, gardening. You enjoy walking through chic shops as well as among the redwoods; you are equally comfortable dressed for an evening out on the town or in blue jeans and a flannel shirt; you enjoy the theater as well as a quiet evening at home. If you are, as am I, mild-mannered, humorous, environmentally conscious, a nonsmoker, and very light drinker, please write, and please include a photo, to PO Box 2707, Danville 94526.

Invite
225,000
People
Up to
Your Place

When our readers need to get away from it all, an ad in the "Getaways" section can send them packing and right to your door. Bay Guardian Classified will put your business on the map and make it their vacation destination. Call Andy at 255-7600 and put out the welcome mat.

Are You Hiding?

I know that there is a woman out there who is sincere and affectionate. She enjoys dining out on occasions, travel, adventure, the great outdoors, walks, animals, good movies, picnics, and isn't looking for Mr. Perfect. I am slim, white, self-employed professional. I am happy with myself, and my dog tolerates me. I am not looking for Ms. Perfect. She should be happy with herself, but not set against learning/seeing new things. She should have a sense of humor, and be able to laugh at me or herself. Race/color is not important. Phone or write. Guardian Box #30203F.

30's single male, attractive, intelligent, warm, world-traveled PI, not ready for marriage, seeks like, curvaceous female 35-50 for companionship, romance. #29235.

Displaced Alaskan, earthy, outdoorsy, spontaneous, sensual, self-employed builder, 40-years-old, 6'1", 185, big horizons inside and out. Enjoys city/country clash, third world, Mountain Biking, Earth Connection! (camping, backpacking, rivers), dancing, film, free time, fresh air. Seeks adventurous, confident, natural soulmate for friendship leading eventually to commitment, family with ongoing travel. Photo, POB 228, 2625 Alcatraz, Berkeley 94705. #30211.

JM, 30s, seeks fun relationship. 2022 Taraval, #10561, SF 94116. #31202.

Romance Not Dead

Yes, love still makes the world go around. But it takes effort, a lot of it, to meet someone who makes you feel weak at the knees, brings you coffee in bed, flowers for the weekend, talks, reads, and likes to immerse in Sundays. Out of a five-year relationship (one year ago). Under 6', 40, fit and handsome, fortunately wealthy. I like educated, intelligent, independent women with style (lots of it) and presence. You can write in English, French, German or Italian with photo. Please call only if you are really busy. Guardian Box #29210F.

Serious BM Asks...

Are you... Emotionally unencumbered? Seeking a committed relationship? Age: 42-52? Do you... Believe "good communication" is as important as "good sex"? Will you... Write me at Box 282895, SF 94128. #29220.

Divorced WM, 45, handsome, athletic, energetic seeks attractive, athletic woman 30-50 for fun and possible serious relationship. #29209.

Hug-trainee, WM, 38, 5'5", personal growth-oriented, good listener, considerate, soft-spoken, curious, introspective, seeks amiable, fun-loving, empathic, sensual, reasonably fit hug-master. Photo exchanged/returned. 2443 Fillmore, #299, SF 94115. #34200.

Dive Buddy
Sought for scuba and romance. Single WM professional, 44, just back from Belize. Has other trips planned. Let's go diving! 18 E. Blithedale #22, Mill Valley 94941. #30200.

Handsome, Educated, Wealthy

27, 5'8", 134, brown Asian, nice looking guy. Physically fit, financially independent, great sense of humor, love dancing, dining, movies. Desire to meet quality WF 21-29-years-old for long-term relationship, romance and much more. Please write Box #111, 1060 Solano Avenue, Albany, CA 94706 or call. #29200.

MEN SEEKING MEN 3925

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Our Classified Department Works Overtime For You!

Guardian Classified is open until 7p.m. every Wednesday and Thursday evening, so you can beat the 2p.m. Monday deadline rush.

When you see a ☹... Call 1-900-844-5555

¢99 a minute

How To Answer Relationship Ads:

with a ☺
write
S.F. Bay Guardian
Box #
520 Hampshire St.
S.F., CA 94110
Questions?
Call 255-7600

Inexperienced But Eager
28-year-old, good-looking, Italian/Irish male, 6'1", brown hair, blue-green eyes, clean shaven and college educated is seeking a man (20-35) who is inexperienced and wants to explore a possible friendship/relationship with me. No games please. I appreciate honest and straightforward people. John, 750 La Playa #741, SF 94121. #32500.

GWM 47, 5'11", 225, brown hair/blue eyes, beer belly, moderately hairy, HIV-, easy-going, smoker, with good sense of humor. Into electronics, music, video, bowling and chess. Looking for gay male 25-50, good-looking, slim to husky, HIV-, open-minded. Jim. #29226.

Hirsute Hibernian Sought
Straight preferred by gentle, older, SF GWM for laid-back ongoing relationship. Irish, hairy, intact and 30 plus essential. Alan. #30501.

Wife Going East
Need dinner buddies... Looking for guys 40 to 60... Boxholder... POB 620668... Woodside 94062... #30500.

EITHER/BOTH/ COUPLES 3950

Non-linear, creative-edge twosome (WM 55, WF 41) seeks a lively bi lady or M-F twosome (kids line) to "marry" us. We are: a bodywork practitioner; an evolutionary-leap researcher; veteran adventurers in psycho/sacred inner spaces using mystic and chemical technologies. Please have gotten on good terms with your own marrow and psychodynamics. No smokers or solipsists. Box 11542, Berkeley 94701.

Beautiful, petite Asian student/tall athletic Caucasian seek similar couple or lady. POB 27222, SF 94127.

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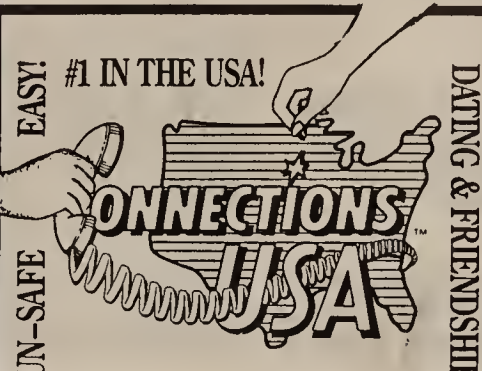
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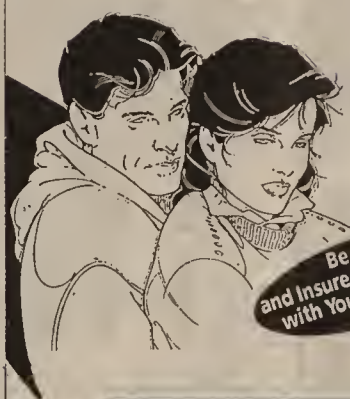
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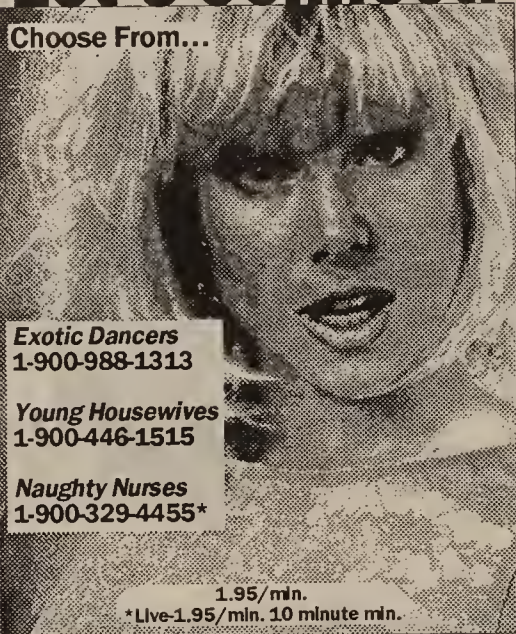
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Subaru 1984 4-wheel drive station wagon. New tires. \$3,200/best offer. 664-1161.

Toyota 1977 Corolla. Two owners, 110K miles, 4-speed. Happy, reliable. \$950. John 753-5091.

Toyota Tercel 88 deluxe with air-conditioning, power steering, five-speed, hatchback, two doors, 29,000 miles, dark blue. \$5,000, negotiable 467-5827.

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Volvo 1975 245DL Wagon. Great condition, runs well. \$2,100. Best offer. 334-9611.

■ AUTO CLASSICS 6150

Austin Healey 1962, Sprite MK II'. Good condition, very restored and parts car. Must sell, both \$1,750. 493-6745.

Cadillac 1976 Eldorado Convertible. Great condition. \$8,000. 826-8913.

Chevrolet 1962 Impala SS, 350, four-speed, needs restoration. \$3,500. 791-6075.

Chevrolet 1954 Bel Air. Two-door, 6-cylinder, 3-speed, many new parts, clean. \$3,400/best offer. (707)448-1959.

Chrysler 1965 300 two-door Hardtop, 383. Automatic, power steering, power brakes, good rust free body, runs great. \$2,000. (209)227-2133.

Corvette 1969. 427 engine, good running car. Black T-top. \$10,000. 586-8213.

Ford 1959 Galaxie. Two-door, 44K original miles, garaged. \$5,000. (707)964-7515.

Ford 1964 T-Bird. Air condition, all power steering, brakes and seats, 350 engine, excellent condition. \$4,600. 376-3167.

Ford 1968 Cougar XR 7. All original, new paint, tires, leather interior, 80K on original engine. \$3,900. 333-8561.

Maserati 1987 Byturbo SL 14K, excellent condition, leather interior, sunroof. \$19,000/best offer. (707)996-6271.

Mercedes 1963 220S. Four-door, red leather, sunroof, good paint job, one owner, automatic transmission, rebuilt engine. \$7,000. 647-3858.

Mercury 1968 Cougar. Auto, 302, runs excellent. Sacrifice! \$2,595. 872-3789.

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Studebaker 1961 Lark 8. Good condition. Ask for Albert. \$6,000/best offer. 826-5452.

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21" Nishiki men's mountain bike. 21 speeds. \$275. 567-2130.

Raleigh mountain bike, 20" frame, all chrome. \$250/negotiable. 282-1202.

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BMW 1978 R100/7. Black, 24K miles, new Metzler tires, Faring, top carrier, two helmets, excellent condition. \$2,600. 387-8829.

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Ford 1972 F100. Rebuilt 390, 30K miles, four-speed, shell, short bed, excellent condition. \$3,500. (408)371-6769.

Ford 1982 Bronco. Full-size, 351 Cleveland, full power, custom grill, new tires/rims, AM/FM cassette. \$7,000/best offer. 237-1381.

Ford 1983 Bronco XLT. V8, low miles on engine, brakes and more, bike racks, stereo, extras. \$6,900. 921-8681.

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Mazda 1989 B2200. 11K miles, 5-speed, good condition. \$6,500/best offer. 878-0878.

Nissan 1985 Sunraider, 21-foot, 13.6K first owner miles. 992-1938.

Plymouth 1967 GTX, 426 hemi, four-speed, rare, stock, clean! Motor apart. First. \$20,000 firm. 742-0524.

Spartan 27-foot Classic trailer. All amenities. \$4,500. Deluxe 32-foot, full bath, air conditioning, hardwood interior, must see. \$7,500. Sonoma, (707)996-2059.

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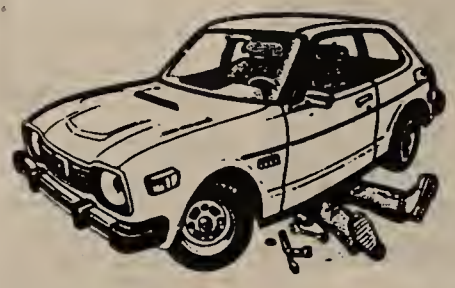
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\$600 Includes utilities and cleaning. You get two rooms plus own bath. Share new kitchen, sunny backyard, garden, washer/dryer. Quiet and responsible only. Bill T. 550-0310.

\$600. Beautiful sunny Victorian flat to share, man seeking M/F roommate for homey home. Deck, yard, dog, washer/dryer, dishwasher, avocado tree included. 703-0702.

\$600. Noe Valley. Beautiful, spacious, very sunny two-bedroom flat. Deck, yard, great view, washer/dryer, storage, near shops and MUNI. Easy-going, good-humored, spirited person sought to share home with same. Small to medium dog okay too. Available 6/1. 821-4732.

\$594 plus utilities. Lesbian professional seeks quiet, neat roommate. Beautiful two-bath, two-story house. Two fireplaces, deck, view. 641-4538.

\$575. beautiful Sunset house. Study, breakfast room, center patio, fireplace, garage, yard, garden. Room has magnificent views, hardwood floor. No smokers. 753-6903.

\$550. Share beautiful new townhome in sunny safe and convenient Bayview district. Two rooms, one furnished, private bath, parking, dishwasher, washer/dryer, yard. Close to freeways and downtown. Quiet. 474-1311, extension 318.

\$525 45th/Geary. Bedroom and sunroom/share flat, huge yard, sunny, great place. 752-9170.

\$510. Pacific Heights. Two-bedroom, private bath, washer/dryer, fireplace, near park. No smoking/pets. Available 5/1. 921-8529.

\$510. SF house space, includes utilities, fireplace, parking, laundry, cable. 665-1966.

\$500 Marina-Union & Webster. Female only. 3 bedroom. Share with 1 male and 1 female. business: 921-1971 home: 346-5859.

\$500-\$541 plus utilities. Beautiful, sunny, Sunset house. Hardwood floors, fireplace, center patio, washer/dryer, garage, backyard. Spacious. No smoke, drugs, pets. Mostly vegetarian, health-oriented person. Randy, 665-7271.

\$500. Lesbian household seeks mature, clean, quiet roommate. Two rooms available, nonsmoker, no pets. Sandy 585-6542.

\$495. Master bedroom with private bathroom and closets, in three-bedroom flat. Sunset/Haight. Sunny, yard, garage. Near MUNI, GG Park, restaurants and shops. 753-6934.

\$494. Sunset upper flat, large bedroom/closets, own bath, fireplace, laundry, garage, deck/view, more. Near GG Park, beach, Muni. Seeking career-oriented 25-plus male/female; share with straight music/arts oriented mid-30s male. Sense of humor a must. No pets/tobacco. Available April 15. Gary 564-2775.

\$475. North Potrero Hill. Views of the City, Bay, M/F professional to share two-bedroom with nonsmoking male. Washer/dryer, deck, quiet, close to downtown, SOMA. Light. Nice. 285-8557.

\$475. Noe Valley. Seek easy-going, independent woman for two-bedroom flat, yard, storage. Share with woman healthcare worker, 38. Cat okay. 821-1405.

\$468 Cole Valley. Share beautiful, spacious flat in great neighborhood with two men. Deck, fireplace, laundry, views, convenient transportation. Seeking mature, responsible, friendly, clean, nonsmoker M/F. Paul 564-5007, Steve 664-3044.

\$455. Gorgeous three-bedroom house in Glen Park with garden. Deck, hot tub, laundry, large basement, to share with one male, one female, several birds and one bunny. 550-6868.

\$450. Two sunny rooms (with view) available 5/1. Share beautiful, quiet Duboce Triangle flat with two straight women; fireplace, hardwood floors, garden, washer/dryer. 861-8587, 863-1482.

\$441 plus utilities. Sunny three-bedroom Noe Victorian flat to share with man and woman. Hardwood floors, big kitchen, garden, storage space, easy parking, convenient transport. Garage is extra. Looking for friendly, considerate, clean nonsmoker. Available 5/15. Mark, 282-2005.

\$440. Beautiful room with hardwood floors and fireplace in room in spacious three bedroom Mission Victorian, 1' baths, garage, near BART. No pets. 626-2943 or 775-1860, Mitch or Dave.

\$430. Noe Valley flat. 35-year-old straight professional woman seeks female roommate who is clean, quiet, responsible. Yard, sun-deck. 695-2807.

\$425 plus utilities, deposit. Share spacious modern two-bedroom in sunny inner Mission. All modern appliances. 821-1689.

\$425. M/F, 30-plus. Two-bedroom apartment. Upper Market/Noe. Fireplace, deck, washer/dryer, ample parking. 648-7458.

\$425. Noe Valley. M/F, nonsmoker to share two-bedroom, one-bath apartment, sunny, quiet, parking. Geoff, 647-2246.

\$425. Share sunny, very spacious Richmond flat with one male vegetarian. Fireplace, carpeting, off street parking, quiet, considerate, clean and friendly. Call 386-5361. No smoking, drugs.

\$415 Gives Me Ail That? Utilities and extras included! Safe, quiet neighborhood; easy parking. MUNI, BART. 337-1001.

\$400 North Beach. Quiet street. Private bedroom, share bathroom and kitchen. No pets, no smoking. Washer/dryer, garden, bicycles. 621-7425.

\$400 plus utilities. One person to share home, view, parking, consider cat. 585-6420.

\$400 plus utilities. Bernal Heights. Two-bedroom house, share with one other straight guy. Close to Army St., good neighborhood. Washer. 550-8176.

\$400 plus utilities. Share two-bedroom, two-bath quiet Sunset apartment overlooking park. Half block from MUNI. Seeking female nonsmoking professional. 22-35. No pets. 661-7434.

\$400 plus utilities. Inner Sunset. Great three-bedroom flat. Female over 25. Yard, fireplace, washer/dryer. No smoking/pets. 731-5035, 731-3082.

\$400. Female, large bedroom with bath, in Sunset house. No pets, nonsmoker. 5/1. 661-6879.

\$400. Large flat. Noe/Mission District. Hardwood floors. Near BART/MUNI. I am a smoker. Clean and sober preferred. Linda 641-8010.

\$400. Laurel Heights. Three-bedroom, two-bath. M/F. Straight household. Smoker okay. No drunks or nitpickers. 921-6236.

\$400. Lower Haight. Beautiful Victorian flat—high ceilings, plenty of light, wood floors. Decorated with antiques, plants, art collection, also a grand piano. Man, 37, classical pianist seeks quiet, responsible, clean roommate. This is probably the most beautiful flat you'll see. 626-0468.

\$390 plus utilities. Sunny Mission Victorian flat near transportation, washer/dryer. Share with vegetarian female, male, two cats. Prefer mature, clean female. Artists/foreigners especially welcome. Available 5/1 or 5/15, flexible. Karen, 285-6585.

\$375-\$550 Household forming. Mt. Davidson. Hardwood, deck, yard, washer/dryer. 346-0267.

\$375. Woman wants clean, quiet, responsible person. Parking. 864-5106.

\$355 Presidio-Bush. \$385 Irving-6th/UC Med. \$425 Haight-Cole. Available now. 292-5580.

\$351. Room to rent in four-bedroom Victorian flat. Washer/dryer, remodeled kitchen. Mission district. 550-1146.

\$350 single, \$388 couple. Share lower Haight apartment with couple. 431-2160.

\$350, deposit, utility, near Glen Park BART, City and State colleges. Sunny, clean, furnished bedroom in house, kitchen, living room, beautiful deck. 584-1169.

\$350-\$550 Single parent shared household in the Mission. Lovely, large Victorian. 346-0267.

\$350-\$425. Single parent shared household, Alamo Square. Lovely Victorian, high ceilings, washer/dryer. 346-0267.

\$340. Share inner Richmond flat for May 1 or sooner. Call Clark 752-8848.

\$325. 20th Street, modern Victorian, washer/dryer, yard, parking, sunny. Prefer 23-30. 641-8142.

\$325. Share beautiful Mission Flat. Washer/dryer, hardwood floors. June 1st. Steve. 824-3425.

\$325. Three bedroom Outer Sunset house. Cultured environment, ideal for quiet, neat person. Hani 564-9826.

\$315-\$600 Single parent shared household forming in the Richmond. Bright, sunny, convenient location. 346-0267.

\$315. SOMA. Vegetarian, nonsmoking, washer/dryer, backyard, three-bedroom, spacious, light, two cats. Charles, 864-5940. Kate, 621-5213.

\$300 Inner Richmond flat near park. Nice, quiet room with hardwood floors. Two women seeking housemate. No smoke, no pets. Call 688-5449.

\$300 Noe Valley. \$330 in July. Share with two women, one child. 647-1855. Large, sunny room.

\$300 per month. Nonsmoking, vegetarian to share large flat in Hayes Valley. 626-7923.

\$300. Clean, quiet, responsible, working. 467-8369 (message okay).

\$295. Duboce Triangle. Small bedroom, share kitchen and bathroom with one male, one female. Nonsmoking. We like alternative music. 621-6905.

\$286. Woman to share large Mission flat with two women, two cats, fireplace, light smokers. 995-2303.

1237 2nd Ave., lovely Edwardian flat, garage, yard, fireplace. 731-7138.

Elegant Mission Victorian house. Nonsmoking woman. Furnished or non-furnished. \$400 plus utilities. First, last and \$200 security. 824-1554.

Roommate
Needed for three-bedroom apartment, bay windows. Lower Pacific Heights. No pets. \$375, first and last. 921-0894, ask for Pat.

Vegetarian Collective
We are seeking a woman who would like to share our home, some meals, and good times. We are one woman, two men, and two cats. Our home is a beautiful furnished Edwardian flat in the Mission. It is warm, sunny and quiet. Nonsmokers only please. \$350 per month plus utilities. Call Mike at 241-9236 or 221-4810, ext. 2624.

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\$2,350. Breathtaking Sebastopol, one week new, four-bedroom, 3' bath, acreage, gourmet kitchen, jacuzzi, decks, security, three-car garage, maintained landscape, 3100 sq.ft. Kimber, (707)887-2294 or (707)526-5857.

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\$950 Bernal Heights deluxe one bedroom flat. Jacuzzi, view, laundry. 824-5568 or 282-2207.

\$950 Noe Valley
Sunny two bedroom, remodeled Victorian, hardwood, backyard, storage. Cat OK. 282-2524

\$875 Germanla at Fillmore. One bedroom flat, new kitchen and bath, small backyard, pets neg. 543-8777 8:30-5:30 Mon-Fri

\$850 14th & Castro. 1 bedroom, new kitchen & bath, hardwood, view. 543-8777 M-F 8:30-5:30.

\$850 Mission
5 room flat, washer/dryer, deck, yard. 648-2097 or 824-2358.

\$850 Unique South of Market contemporary one bedroom apartments with new kitchens & baths, 700 square feet. 543-8777, Mon-Fri 8:30-5:30.

\$850 Victorian 4 room flat
Leveler blinds, fresh paint, fresh hardwood floors, bedroom carpet, stove/refridgerator, washer/dryer on premises, upper flat, bright light, decorative fireplace. 282-7266.

\$675. Large, beautiful single. Near the Presidio, in the Marina. Hardwood floors, tile bathroom with tub, large walk-in closet, separate kitchen with refrigerator and gas stove. First, last, and one month's deposit. Call 258-2365 (days), 292-7224 (evenings).

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Large sunny, garden studio. Tiled bath. Good parking. Quiet. Utilities included. 647-2585.

3 bedroom Mission Edwardian. Available 6/1. Washer/dryer, hardwood, garden, deck, central heat, no pets. \$1100 282-1253.

Anza Vista Victorian 3 bedroom (2 smallish), living/dining room, updated systems, softwood floors, new paint, some downtown/bay views. 1 car garage-\$75 extra. \$1100 923-1036.

Bernal Heights \$775

Remodeled 1 bedroom Victorian. Hardwood, backyard, view, cat OK. Furnished-\$800. 282-2524.

Gorgeous 1, 2, & 3 bedroom 2 bath flats in new buildings, houses! Noe Valley, Sunset & USF areas. Fireplaces, laundry, garages. \$595-\$1375 824-1709.

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Newly renovated, quiet alley. \$850 and \$875. Approximately 1000 square feet. Deck or backyard. 777-0561

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Touch of class. Unfurnished studio, SOMA, wall-to-wall carpet, cable, no pets. \$490. 863-2731.

Unusual two level flat 1400 square feet. Top reconverted attic with ten skylights giving views of downtown, the Bay and southern hills. Top level open studio style with sleeping loft-lower has kitchen and two other rooms. 1 car garage-\$75 extra. \$1200 923-1036.

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\$575. One-bedroom, one person. Utilities/ washer/dryer, nonsmoker, off San Bruno Avenue. 467-9341.

\$400 plus utilities. Huge bedroom in beautiful Bernal Heights house. All May. 824-2464.

5 month sublet. Available 5/1. \$500. Central, sunny, spacious two-bedroom. Half utilities, washer/dryer, yard, great kitchen. Furnished. Lucian, 346-4212.

Furnished room. Lovely warm room on Mt. Lake Park for quiet nonsmoker. \$450. 2-6 months. Linda 750-0519.

June-August quiet furnished one-bedroom near Mission Dolores. \$500. 647-8105.

Large sunny studio. Pool/jacuzzi, tennis, weight room. Available end May. \$600/month/ negotiable. San Bruno, off 280. 20 minutes to downtown SF. 952-3827.

Now-June 15. Two sunny beautiful bedrooms in large flat near Golden Gate Park and transportation. \$400, \$430 per month. Flat has two fireplaces, piano, "big kitchen, deck. Responsible tenants only please. 563-1372.

RENTALS WANTED 9550

Live/Work Space

Artist looking for live/work space. Lease preferred. Can pay up to \$550. References available. 863-8824.

German massage therapist and musician seeks cottage or private apartment; short-term rental okay. Perhaps a partial trade for excellent massages? Lisa 704-9110.

Give Me Shelter
Looking for sublet or shared rental situation in SF beginning June 1. Very responsible and considerate man has had his flat sold out from under him and would especially like to live in Noe/Haight/Cole Valley/ Mission areas. I can pay up to \$450/month. I am willing to houseit. Please call Darrell at 255-7600 (day) or 255-6791 (evening).

Long time Bay Area couple seeks sublet, first 2-3 weeks of July. 863-7343.

LOOKING FOR FAMILIES

Interested in housing short-term foreign students who are learning English. SF only. Language Teaching Center Please Call St. Giles College-SF 788-3552

Looking for space (house, warehouse) to rent for couple of days. Phil 386-0902.

Quiet, neat Gay male, 26, career-oriented, seeks share with female. Interests include cooking, baking, photography. North Beach preference. Paolo, 558-9055.

SEEKING HOUSEMATE. Single mother (artist) and full-time professional seeks same to find and share flat, loft, or house in SF. 386-4587.

WORK SPACE 9600

Live/Work Space

Artist looking for live/work space. Lease preferred. Can pay up to \$550. References available. 863-8824.

4,000 square foot live/work, near Hwy 880, BART and buses. Secure fenced compound, skylights, sprinkler, drive-in door, heavy power. Can share. Oakland \$1,300. 632-2854.

2400 square feet in North Oakland. Drive-in. Ideal for contractor or shop. \$650 547-8282.

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Studio, 600 square feet. Natural light. No live-in. SF 469-8912.

Ford St. Studios

Live/work spaces. 1300 square feet. 2+ bedroom apartment (not a loft) in same live/work complex. Near Fruitvale BART, Alameda, and shopping. Call before 8pm. 536-9828.

Live/work North Oakland 2200 square feet. Kitchen, bath, yard, parking-\$900. 3000 square feet, fir floors, high ceilings, kitchen, bath, parking \$1500. 547-8282.

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FILM FEST

continued from page 26

real sense of what avant-garde British composer Fred Frith's music is all about arrives more than halfway through Nicolas and Werner Penzel's incoherent movie. By then its charm's too little too late, leaving the filmmakers' description of their work as "a white, trumpet-playing rabbit circling the world on a flying carpet making a symphonic connection between subways, storms, and electric guitars, also starring several telephones, puddles, scarecrows, saxophones, orchestrated cities, sea gulls, and motors. A music film as good as any," with the only inaccurate statement being the last one. (Wed/1 at 9:30 pm at Pacific Film Archive, Berk; Thurs/2 at 6:15 pm and Fri/3 at 10:15 pm at the Kabuki, SF)

—Z.J.

TAKESHI (CHILDHOOD DAYS)

In its better moments, Masahiro Shinoda's coming-of-age tale has echoes of *Lord of the Flies* and *A Separate Peace*, but the basic difficulty of its young protagonist in adjusting from an urban to a rural culture is compounded for those of us approaching from another time and place. It adds to the intrigue but creates confusion as well, so it's a mixed blessing. This well-realized film follows Shinji as he's evacuated from Tokyo in 1944 in anticipation of bombing to come. His new school is ruled by Takeshi, a fascistic bully who befriends Shinji privately but humiliates him in public. Their love-hate relationship is at the core of this unusual teenage tale. (Sun/28 at 9:15 pm and Tues/7 at 7:30 pm at the Kabuki, SF)

—S.W.

UNDER AFRICAN SKIES: MALI AND RAI

As director-producer Mark Kidel points out in his two one-hour documentaries, African music's come a long way. Via voice-over and subtitles, his first film concentrates on Mali, much of whose music can be traced back as far as the 13th century, in direct contrast to today's 24-track Paris recording studios where traditional Mali songs and rhythms have been blended with salsa as well as jazz and other African American influences. The camera ranges over villages composed entirely of musicians, with their differing styles and instruments, and points up the strong influence of Afro-Cuban music, which affects the entire country as the jalis, a hereditary line of folk artists, join past to present. In the second segment, the focus is on Algeria and the origins of rai, the "music of youth," a form popular in a country where 75 percent of the population is under 25, torn between the traditions of Islam and the ways of the modern world. Both films are slanted more toward the music-oriented than to general audiences, and as such are fascinating. (Sun/28 at 12:30 pm and Mon/6 at 10 pm at the Kabuki, SF; Fri/3 at 5 pm at the Pacific Film Archive, Berk.)

—Z.J.

UP FROM THE UNDERGROUND: POLISH MEDIA NOW

Piotr Bikont captures recent changes in Poland in three diverse videos that he narrates and translates in person. Excerpts from *Ballad of a Strike* show an abortive dock strike in Gdansk in 1988, shot guerrilla-fashion but with some excellent videography and a bizarrely funny sequence in which the camera, still running, is impounded by security guards. *Daily*, a behind-the-scenes look at the *Gazeta Wyborcza*, Poland's first independent daily, focuses on the most boring aspects of the newspaper business, such as story conferences. *Double Stumble*, for the avant-garde crowd, is a look through an editing monitor at a summit meeting, in which the graceless entrance of then-President Jaruzelski is left on the cutting room floor by the official television channel. In the U.S. it would have been all over the news, followed by a Chevy Chase parody. If you want to know what's going on in Poland, this uneven program will tell you. (Sat/27 at 4:30 pm at the Kabuki, SF; Sun/28 at 2 pm at Pacific Film Archive, Berk.)

—S.W.

THE WITCHES

Been to any witch conventions lately? No, we're not talking bitchy women bosses here, we're talking the world's wickedest witch, Anjelica Huston—variety, who switch-

es from sinisterly soignée pseudo-socialite to sabotagingly overtly made-up sorceress before you can say Tammy Faye Bakker. But let's back up a little: Winsome 9-year-old Jason Fisher's Norwegian grandmother Mal Zetterling's told him all about witches and how they're everywhere (Hint! Watch for women with glowing purple eyes!). So when tragedy takes them to England where Huston's hardly bewitching, using the Royal Society for the Prevention of Cruelty to Children as a front to turn all English children into mice, Fisher becomes her first rodent victim. It's all he and Zetterling can do to devise a plan to foil Huston and her malevolent minions, but the story's never really appealing, and Huston's strong performance is undermined by her hideous makeup. Did Nicolas Roeg use a broomstick to direct? (Mon/29 at 4 pm at the Kabuki, SF)

—Z.J.

WORDS AND SILK

Philip Tyndall's film is a portrait of

Australian author Gerald Murnane that looks at Murnane's love for horse racing as well as writing, and how the two are interconnected. It's probably more interesting to those familiar with Murnane's writing — or with racing — though Tyndall's film is filled with quirky touches that give it flavor beyond your ordinary documentary portrait. He talks of brush fires in his childhood while a map of southern Australia is set afire. After describing his fascination with racing colors, we're treated to a parade of colorful uniforms set to the country song "Back in the Saddle Again." For those of us who've never heard of this writer, these bits help keep the subject interesting. It's certainly a clever film with a sly sense of humor, but ultimately, Murnane's stories (he reads excerpts from his books and recites events in his childhood, and the two sort of blend together) get long-winded. (Wed/1 at 7:15 pm and Fri/3 at 3:45 pm at the Kabuki, SF)

—K.W.

SALUTING GEORGE KUCHAR

IT'S HORROR, sleaze, filth, religion, hearty chuckles, fake blood, and real tears. It's enema bags, dogs named Bockko, savage UFO attacks, red lipstick, black leather, and chocolate cake. It's all you've ever loved about the worst movies you've ever seen — the stuff you can only reveal your enjoyment of to *really* good friends, and even then they might figure you for a weirdo.

While the countless film and video works of George Kuchar unashamedly contain all these things — "every video has to have at least one gas outburst," Kuchar states in *500 Millibars to Ecstasy* — at the same time they center around such common occurrences as watching an intense thunderstorm, getting a snack at a late-night fast-food joint, or sharing Christmas dinner with friends.

Most folks in the local film community are well-aware of Kuchar's impact on what used to be called underground cinema — both in the Bay Area and nationally — and, to them, the SF Film Festival's five-night retrospective will be a chance to see some rarely screened gems, such as *Tootsies in Autumn* (April 30) and *I Was a Teenage Rumpot* (May 6 at 7 pm), two 8mm films he made with his brother Mike. To newcomers out looking for adventure, it'll surely be a wild ride.

Growing up in the Bronx, George Kuchar and Mike are said to have spent many afternoons immersed in B-movie matinees. Inevitably, they gave movie-making a go, transforming their apartment rooftop into something of a Little Hollywood. The two brothers parted ways in the mid-'60s, but George kept on producing, coming up with gems like *Hold Me While I'm Naked* and *Eclipse of the Sun Virgin*. What's so fantastic about something like *Naked* is that, while on one hand it's glaring kitsch, at heart it's a story about a guy who's always left out when everyone else is having fun. His films are chock full of crazy camera angles, funny quips, and wacky characters, but

they still maintain a sensitivity to the ups and downs of basic human nature. "Only as your pride slowly crumbles will you get the first glimpse of true humility," says a character in *Sun Virgin*. It's just this — humility — that Kuchar is able to maintain when he stares into the camera from his hotel room bed — which he does frequently — reciting the day's mundane activities. In some Kuchar films there's plenty of camp to crack you up. But in a scene like that there's very little, aside from some ugly furniture and a few Reese's peanut butter cup wrappers — yet you still end up laughing out loud.

Kuchar moved to San Francisco in the '70s, where he's continued to add to his enormous body of work while teaching film production classes at the SF Art Institute. Recently, he's turned away from 8mm and 16mm film in favor of video-8, an incredibly convenient and surprisingly lucid medium that allows him an enormous amount of flexibility. Plus, since he does a lot of editing in-camera, it's cheap. He treats a lot of the videos like diaries, taking the camera everywhere — awards ceremonies, dinner parties, for a walk down the block — and while I can't imagine he hasn't annoyed a few friends in the process, he's also created something magical.

There's a lot of Kuchar here to see, and any one of these programs is a gold mine. "Secret Secretions," a program of Bay Area video premieres (including *500 Millibars to Ecstasy*), plays April 27 at 7:15 pm at the Kabuki. Kuchar's 1973 two-hour feature, *The Devil's Cleavage*, plays April 28 at 9 pm at the Kabuki. "Another Kuchar Sampler," including *Tootsies in Autumn*, *Eclipse of the Sun Virgin*, and *The Nocturnal Immaculation*, plays April 30 at 7 pm at the Pacific Film Archive. "An Appendix of Academic Atrocities," a program of some of the dozens of films he's made with students from schools around the country, plays May 6 at 4 pm at the Kabuki. And finally, "A Tribute to George Kuchar," including *Hold Me While I'm Naked*, *Mongrelod*, and *Cattle Mutilations*, plays May 6 at 7 pm at the Kabuki.

The Kuchar programs are presented in association with the SF Cinematheque. Call 931-FILM or 558-8129 for further information.

—Kurt Wolff

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